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THE AFFAIR THAT COST SUZY WETLAUFER HER JOB AND COULD COST JACK WELCH $450 MILLION. BY LISA DEPAULO

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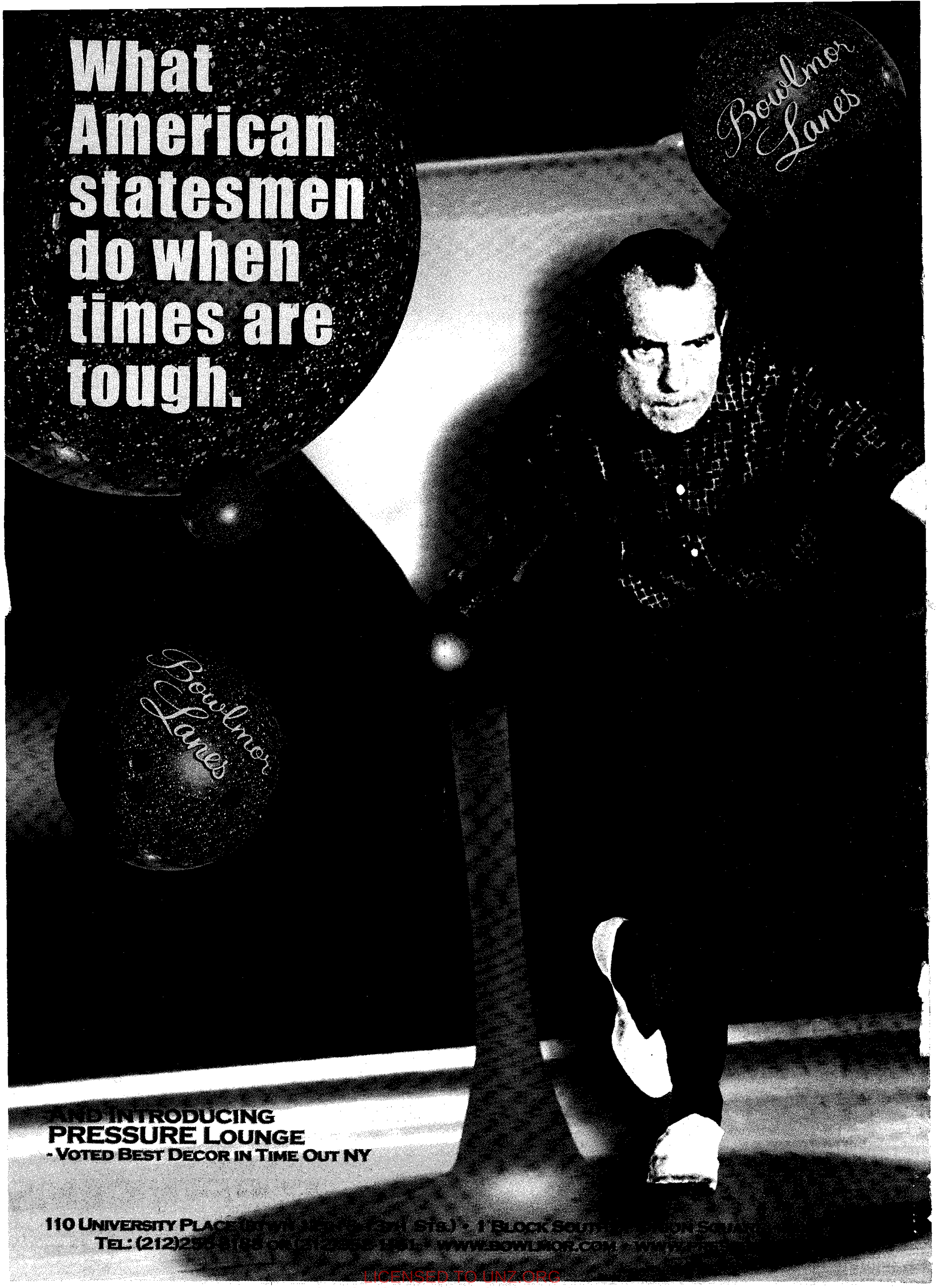
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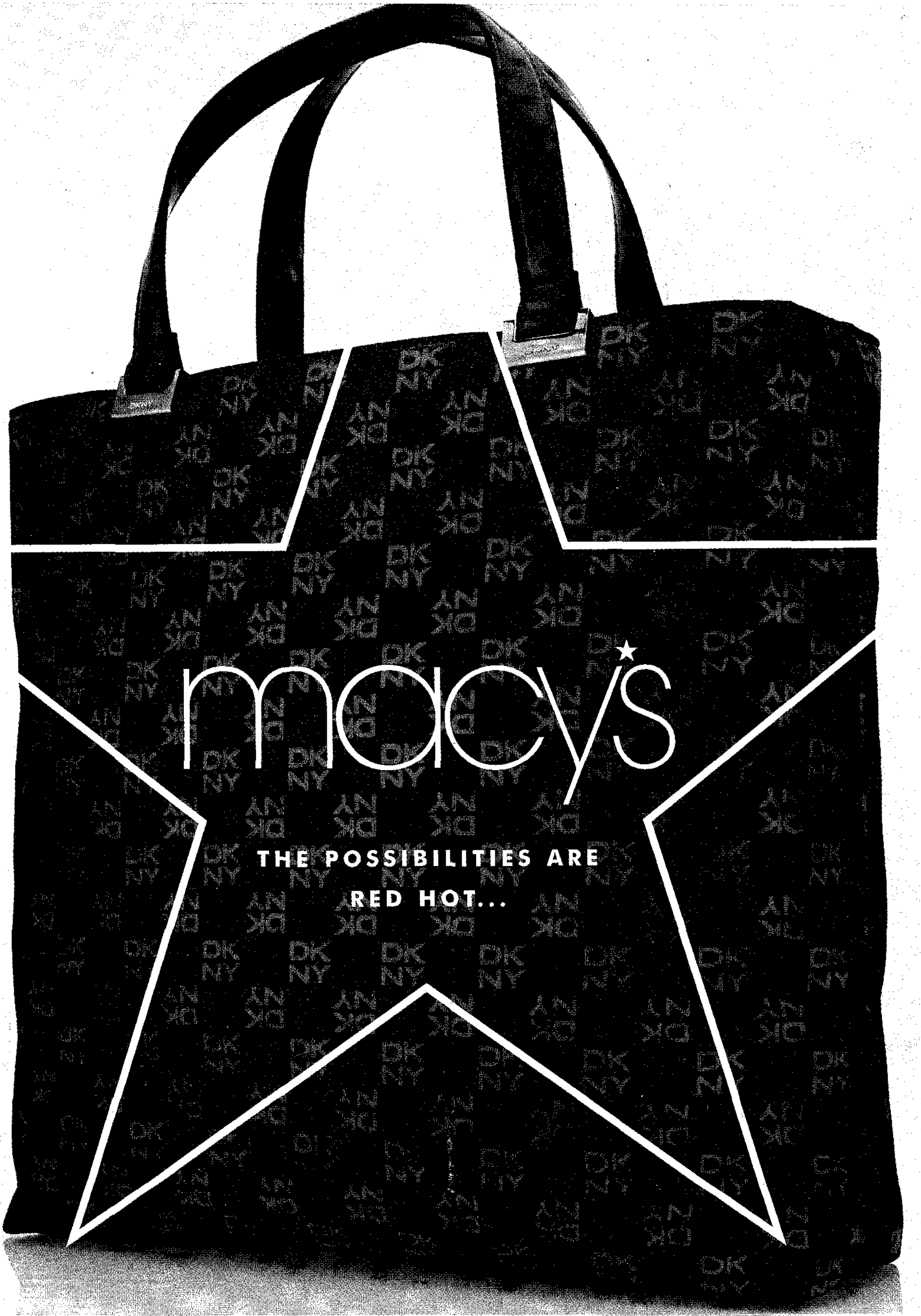

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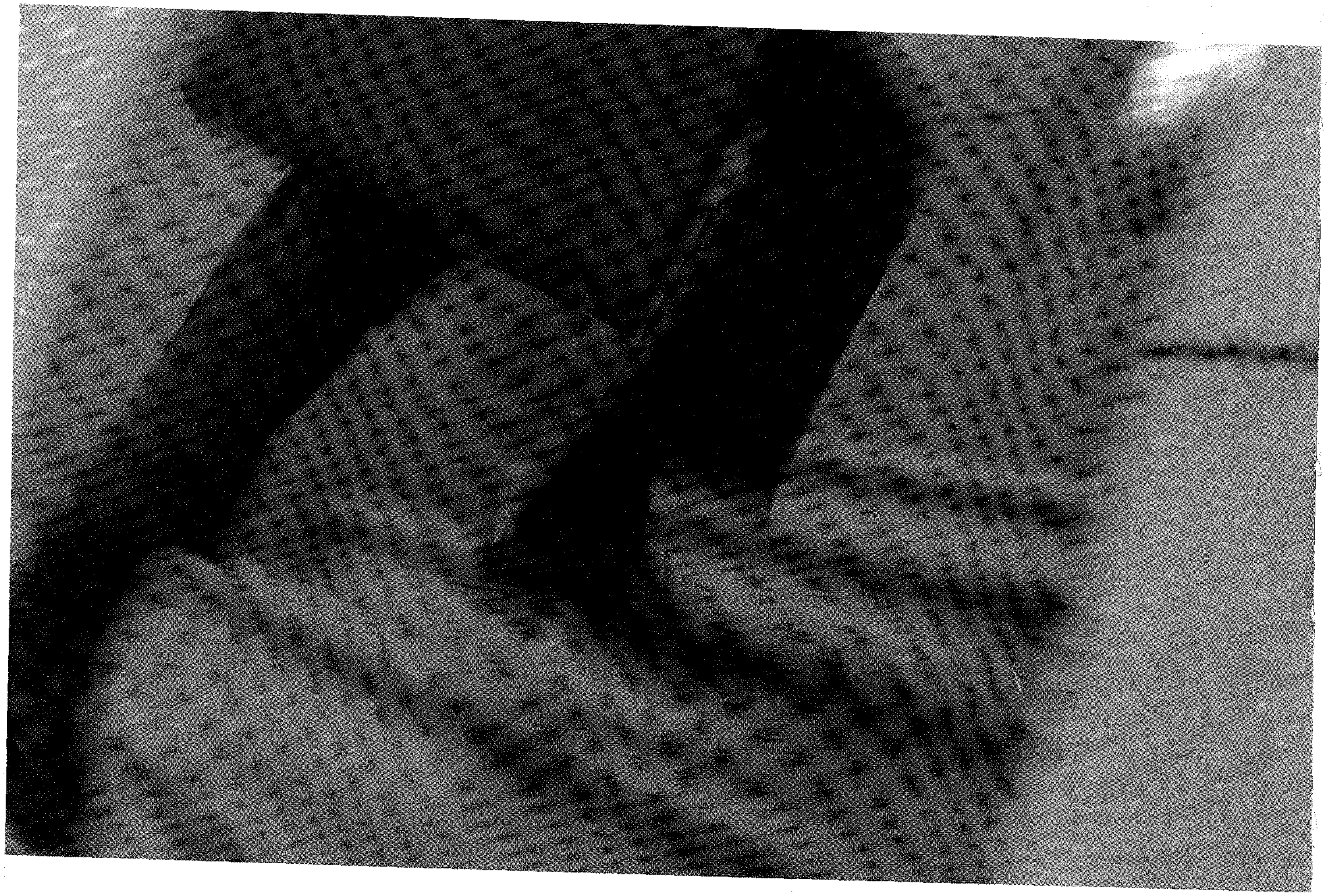

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'Guardian' Crossword

"Everything they used to love her for, now they hate her for. I think she should start a new magazine called *Jack.*"

—Suzy Wetlaufer's sister Della Cushing, page 34

26 The Middle East War at Home

With Israel embroiled in an increasingly deadly conflict, a rising tide of anti-Semitism in Europe, and a perception of bias in the American media, American Jews have never felt so embattled. **Amy Wilentz** explicates the new mind-set. **Craig Horowitz** reports on how both sides plan to move forward in a world where trust has been exploded. On the left, Palestinians and Jews haven't given up hope of what they see as a just peace, reports **Ariel Levy**. But can you get there from here?

34 An Affair to Remember By Lisa DePaulo

Her officemates weren't exactly shocked when *Harvard Business Review* editor-in-chief Suzy Wetlaufer embarked on an ardent affair with Jack Welch, the married ex-CEO of General Electric. She'd enthusiastically shared details of earlier on-the-job romances—including ones with Jacques Nasser, the former CEO of Ford, and a 22-year-old editorial assistant. But this time, when the dust settled, Suzy was out of work, and Jack's wife wanted out of their marriage—to the tune of $450 million.

38 You Robert, Me Jane By Meryl Gordon

For almost a decade, Tribeca Film Center's Jane Rosenthal has been a powerhouse producer as well as Robert De Niro's professional better half—the half, that is, that doesn't scare the hell out of people. Now, with the ambitious Tribeca Film Festival aimed to turn lower Manhattan into Cannes next week, she's trying to breathe new life (in the form of 40,000 visitors) into her beleaguered neighborhood. Can she pull it off? You talkin' to me?

ON THE COVER: PHOTOGRAPH BY ANTONIS ACHILLEOS.

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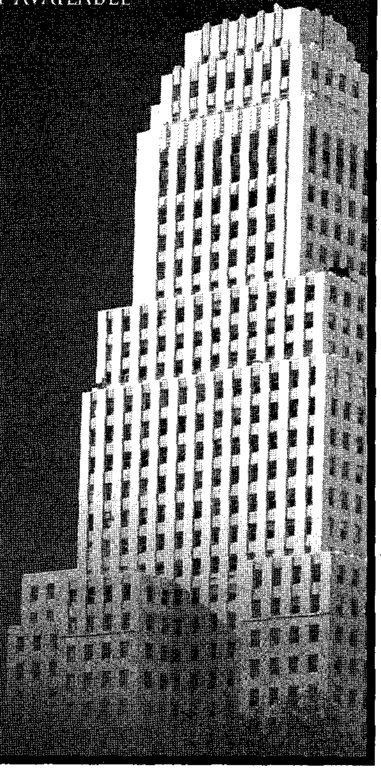

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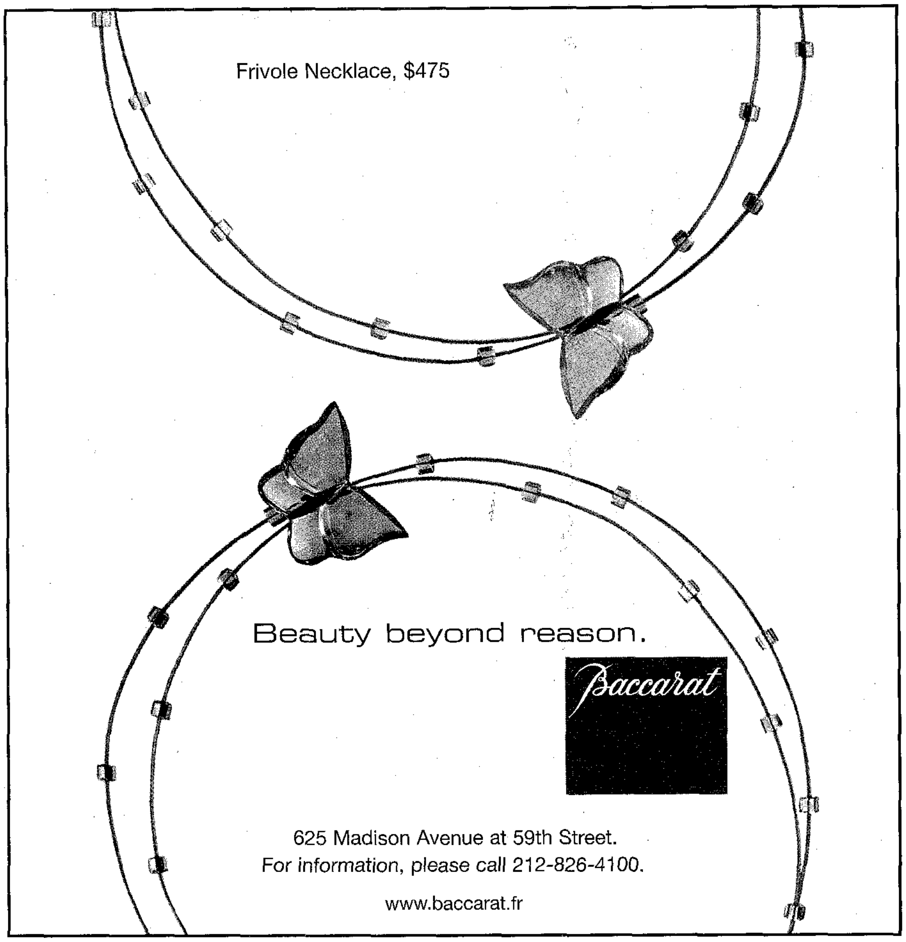
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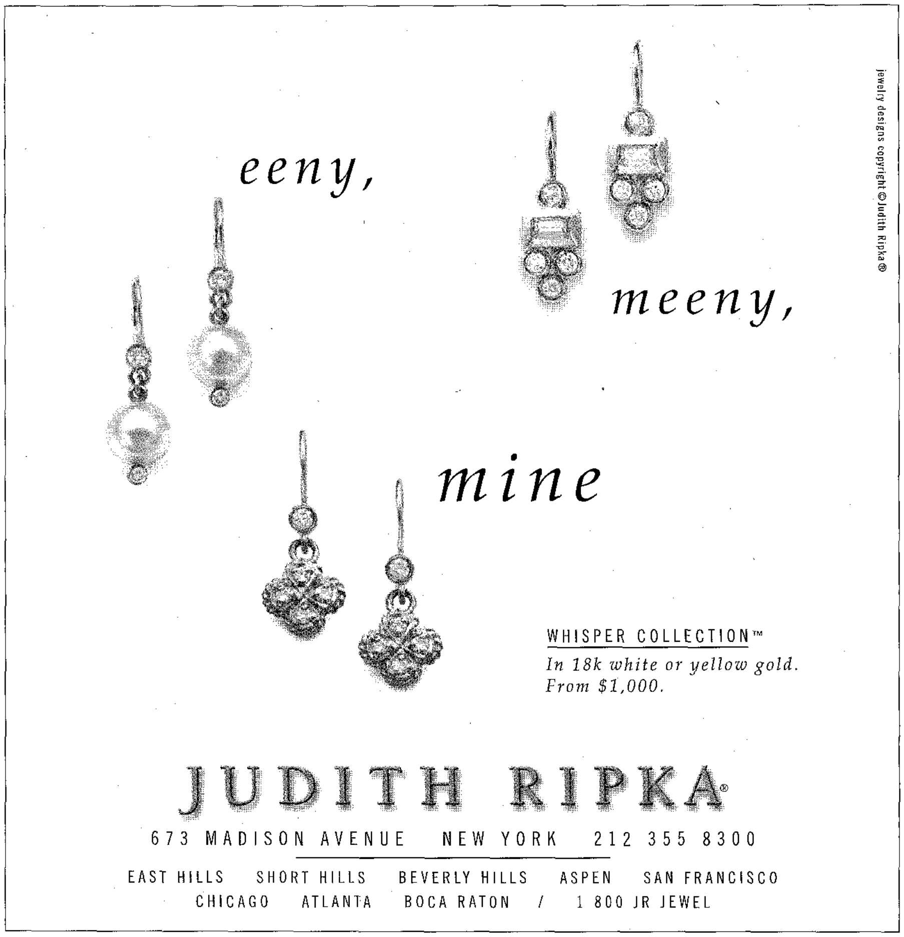
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Letters

> “Great things can come from the exercise of power even when those wielding power are unsavory.”
> —Steven Morris

How’s He Doing?

Every elected mayor in the country could learn about governing by observing the management style of Michael Bloomberg [April 15]. This Mark Green supporter joins your columnist in predicting that Mayor Bloomberg could become one of New York City’s great mayors. He has a great team of professionals and he does what he thinks is right. He’s not afraid of sharing credit with members of his cabinet. He’s the un-politician, and that’s what a city like New York needs.

Paul Feiner, GREENBURGH, N.Y.

I am shocked—*shocked!* The mayor of New York City is a self-made billionaire, has four more residences than most of the people who voted him into office, and is a devoted parent who encourages his daughter’s equestrian pursuits? This is news? Give me—and Mr. Bloomberg—a break. I’m glad the mayor enjoys his money, his homes, his investments, his cars, his helicopter, and his children. Why shouldn’t he? How he spends his hard-earned money is his business, as is where he spends his weekends (and by the way, Bermuda’s a very nice place). All that New York City should care about is one thing: Is the man doing the job? So far, he is. My grandparents liked Ike; as for me, I like Mike.

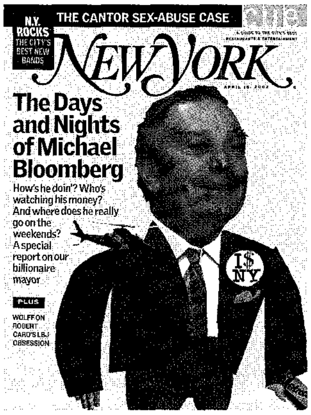
Mitchell Owens, MANHATTAN

LBJ: The Paradox of Power

Michael Wolff’s appraisal of both Lyndon Johnson and his biographer Robert Caro is stunning for both its amateurishness and facileness [“This Media Life: The Lifer,” April 15]. The best description of LBJ he can muster is to call him a “crum-bum.” And he completely misses one of Caro’s central points: That great things can come from the exercise of power even when those wielding that power are themselves unsavory. In his time, Lyndon Johnson accomplished almost unimaginable things for the disenfranchised and underprivileged citizens of this nation. Wolff should listen to LBJ’s voting-rights speech, perhaps then he will understand the nuanced language Johnson used to get his magnificent message across. Crum-bum indeed!

Steven Morris, EAST HAMPTON, N.Y.

Cantor’s Corner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WOLFF ON ROBERT CARO'S LBJ OBSESSION
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Susan Dominus’s portrait of Howard Nevison is tabloid journalism at its worst [“Song of Sorrow,” April 15]. She strongly implies that the cantor is guilty and that only the three-year delay in prosecution will help his defense. Yet the author doesn’t have a single piece of tangible evidence against Cantor Nevison except hearsay from members of his family. Cantor Nevison has worked with dozens of children, including my own, for over twenty years, and not a single person has come forward with anything but a resounding defense of his character and firm disbelief in the charges.

Terry Berenson, MANHATTAN

Diamond in the Rough Cut

I remember seeing *The Last Waltz* when it first played in theaters [“Band Unbound,” by Mark Jacobson, April 15]. There was one performer in the film who was not mentioned in the story. The presence of this singer was something of a mystery to me, and apparently to everyone else in the audience, which hooted, howled, and booed when he appeared. For us, he ruined what was an otherwise thoroughly enjoyable experience. I still cannot figure out what Neil Diamond was doing there.

Michael Marcus, TEANECK, N.J.

Simon, Pro and Con

John Simon is slipping. Previously, we could always count on his put-downs having a degree of cleverness. But in his *Sweet Smell of Success* review, he has become what he detests [“Theater: *Baa,* Humbug,” March 25–April 1]. If all you have to do in your job is sarcastically deride the work of others as “sick,” “wishy-washy,” “ordinary,” and lacking “panache,” you might at least try to avoid those qualities in your own writing.

Jon Chironna, MANHATTAN

Will no one say a kind word about John Simon’s theatrical reviews? All the letters I’ve seen usually take him to task in a rather sneering way. But I am sure that there are many people like me, who depend on John Simon’s reviews before buying tickets to a play and who turn to his column first when they receive their new issue. He is honest and straightforward, immune to hype, and a man of great culture and erudition, with a prodigious background in both ancient and modern theater. Last but not least, he writes in a very literate and entertaining way. What more do you want of a theatre critic?

Anne Hughes, MANHATTAN

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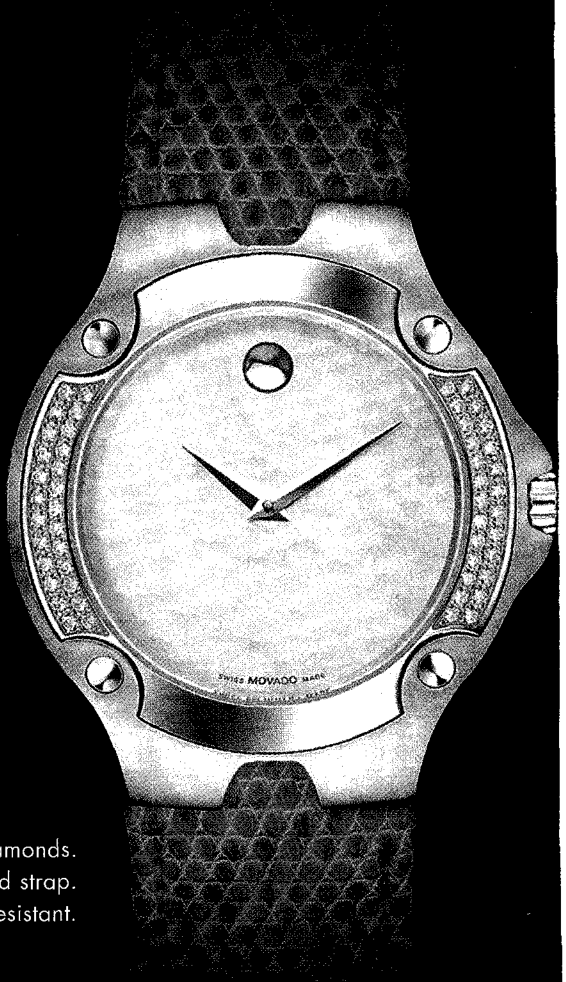

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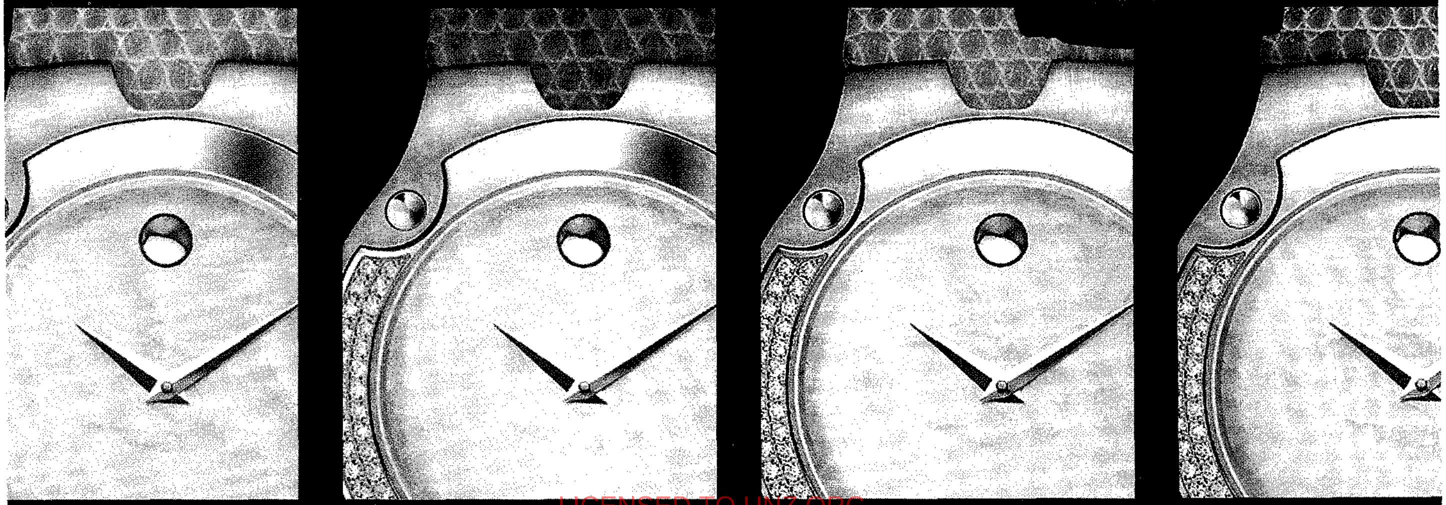

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Intelligencer

By Marc S. Malkin

Getting Old Is a Drag for Jeff Klein

Socialites **Lulu de Kwiatkowski**, **Alex Von Furstenberg**, **Serena** and **Samantha Boardman**, **Rena Sindi**, **Ginny Bond** and her daughter **Ginny Jr.**, **Marjorie Gubelmann**, **Amanda Hearst**, **Tory Burch**, **Fernanda Niven**, **Lauren duPont**, and **Nicky Hilton** and beau MTV hunkster **Brian McFadden** gathered at DB Bistro Moderne at the City Club Hotel last Monday to celebrate the birthday of the hotel's owner, real-estate and exterminator scion **Jeff Klein**. Halfway through dinner, in walked **Destiny**, a drag queen in a bustier, who began serenading him by lip-synching **Etta James**'s "I Just Want to Make Love to You." Also stopping by was **Monica Lewinsky**, who scowled when Destiny cracked, "Oh, is that why Monica is here?" as Klein was blowing out his candles.

Bijou Phillips: A Card-Carrying Celebrity

Fred Durst, **Christina Ricci**, and **Gina Gershon** made the cut, but **Thora Birch** and **Bai Ling** got turned away at the party to launch the new Skechers Four Wheelers rollerskates at the Palladium in Los Angeles on April 18. Shortly after 9 P.M., club owner **Alan Shuman** started carding everyone at the door. (There was an open bar inside.) The situation got a bit tense when **Lionel Richie**'s 20-year-old daughter, **Nicole**, handed Shuman a license she had borrowed from her pal, 22-year-old **Bijou Phillips**, which Shuman immediately confiscated. "Then he told her to go fuck herself," our spy says. Yet despite the tight security, 17-year-old **Jena Malone** and 20-year-old **Jessica Biel** somehow made it inside without fake IDs. Shuman vehemently denied losing his temper, saying only, "We obeyed the law."

Waiting for the *Sun* To Go Down

Many staffers at the New York *Post* are betting on the New York *Sun*'s folding. We hear that a pool was started in the *Post* newsroom a day after the *Sun* launched on April 16 to predict the exact date when the new conservative broadsheet will shutter. Getting into the pool costs a dollar, and so far the pot has risen to $79. Predictions range from two months to never. However, some *Post*-ers opted not to gamble. "They don't like the idea of betting on another paper's demise and people being out of work," one staffer told us.

CARRIE ON: Despite the fact that the 1988 musical version of *Carrie* was one of the biggest fiascos in Broadway history (it burned through $8 million), **Stephen King** may yet see the story back onstage. We hear that King has given Theatre Couture, an edgy company known for campy productions that usually include at least one drag queen, permission to develop its own version based on the horror novel. The show will be written by *Us Weekly*'s **Erik Jackson** and directed by **Josh Rosenzweig** with costumes by **Patricia Field** designer **David Dalrymple**. Drag queen **Sherry Vine** is expected to star as either Carrie or her crazed Bible-thumping mother. And just to be safe, King has final script approval.

With Catherine Townsend.

Wyclef Jean Finds Refuge for New Restaurant

Britney Spears isn't the only singer trying to break into the New York restaurant business. **Wyclef Jean** tells us he's close to signing a deal for a space in Hell's Kitchen to hatch the Refugee Lounge, a Haitian restaurant. He hasn't chosen his chef, but he's already begun collecting authentic Haitian recipes from family members. Also, look for the wait staff to be performing between courses. "I want everyone who works there to have some sort of talent, like singing or playing an instrument," he told us last week at **Noah Tepperberg**, **Jason Strauss**, and **Mark Baker**'s *Hamptons magazine* party at China Grill. "They're going to be able to show off what they got." If all goes well, Jean says, he wants to hit Miami next. Meanwhile, Spears's NYLA restaurant in the Dylan Hotel is coming along just fine. We hear it will open on June 15, and Spears will host a blowout organized by Berk Communications on June 27 for about 1,500 people.

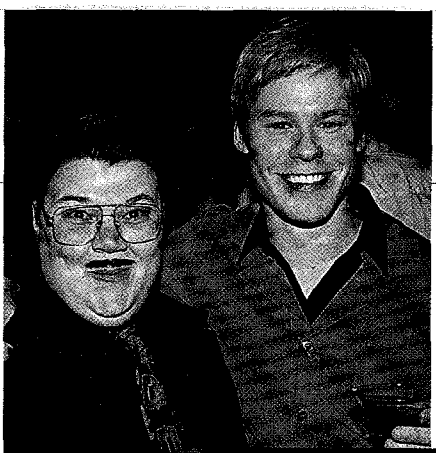
Alicia Silverstone Pulls Rabbit Act

Alicia Silverstone doesn't monkey around when it comes to animal-rights activism. When Anne Klein signed on as a co-sponsor with *InStyle* for the opening-night party of Broadway's *The Graduate*, Silverstone agreed to wear one of the fashion house's dresses to the bash. But then Silverstone—who stars in the show along with **Kathleen Turner** and **Jason Biggs**—got a look at the rabbit-fur jackets featured in the Anne Klein catalogue. She refused to slip on one of its dresses unless the company agreed to stop using fur. Shockingly, Silverstone has gotten her way. "I agree with your point of view, and have today pulled the rabbit jacket off the line," Anne Klein CEO **John D. Idol** wrote in a letter to the actress. "We will not be producing it or like product in the future. Based upon your convictions and our belief in the same, I will also terminate our fur license as soon as possible." And that's not all. Silverstone, a longtime PETA supporter, has convinced several of the show's crew members to go vegetarian and keeps animal-rights videos on hand backstage for the cast and crew.

PHOTOGRAPHS: FROM TOP, JEFF VESPA/WIREIMAGE.COM;
ANDREA RENAULT/GLOBE PHOTOS; HENRY MCGEE/GLOBE PHOTOS.

Scene

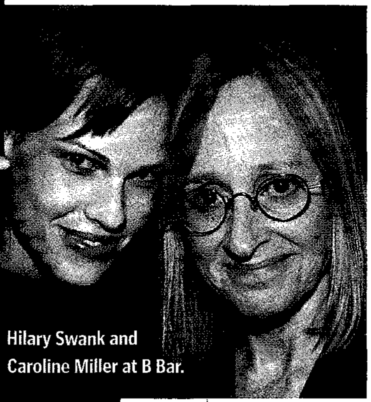
Simon Dumenco, Sir Ian McKellen, and Randy Harrison at B Bar.

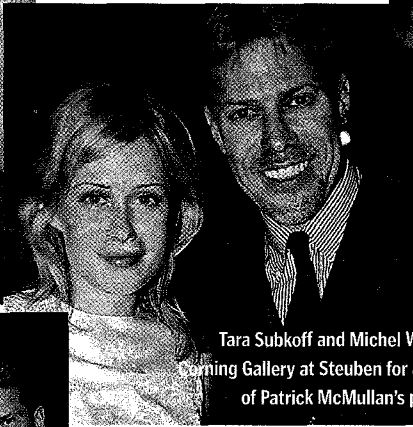

Murray Hill and Randy Harrison at B Bar.

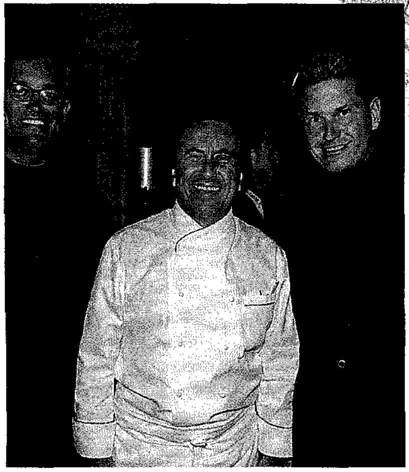
Michael Musto at B Bar.

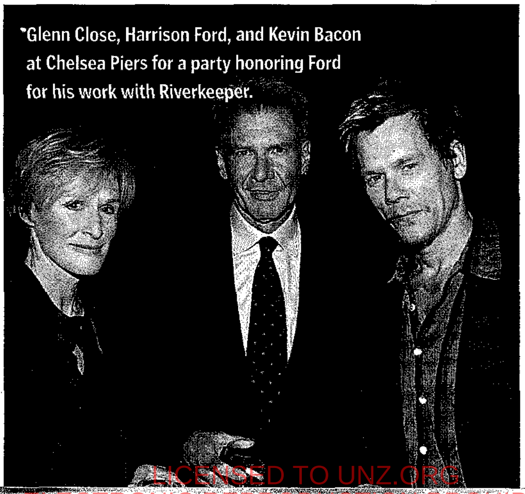
Ethan Hawke and Chelsea Hotel owner Stanley Bard at the premiere of *Chelsea Walls.*

Lea DeLaria, Alan Cumming, and Brian Keith Jackson at B Bar.


Hilary Swank and Caroline Miller at B Bar.


Tara Subkoff and Michel Witmer at the Corning Gallery at Steuben for an exhibition of Patrick McMullan's photographs.


Mark Badgley, Daniel Boulud, and James Mischka at Daniel.


Glenn Close, Harrison Ford, and Kevin Bacon at Chelsea Piers for a party honoring Ford for his work with Riverkeeper.

A Knight's Night Out

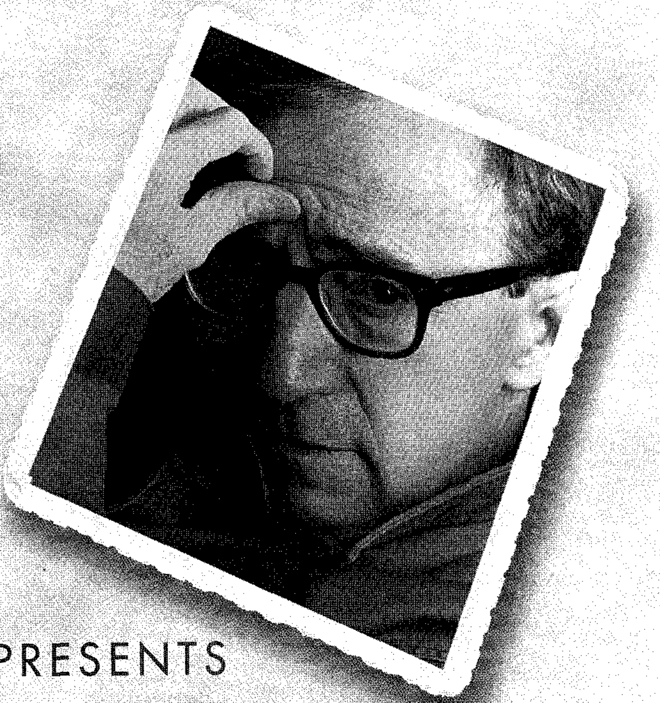
He has been nominated for an Oscar and knighted by a queen, but **Sir Ian McKellen** is still a man of simple pleasures. "You can't go wrong with free drinks," he proclaimed at B Bar on April 23, bestowing his approval upon the party *New York* threw to celebrate its second annual gay issue. As he spoke, he was working his way through a crowd that included **Alan Cumming**, **John Bartlett**, drag king **Murray Hill,** *Vibe* editor **Emil Wilbekin**, **Lea DeLaria**, *Queer As Folk*'s **Gale Harold**, and **Hilary Swank**. He paused to meet cover boy **Randy Harrison**, who was signing copies of the mag for both boy and girl admirers. "That was very cool," the *QAF* star said when McKellen left. "He gave me his e-mail address." DAVID AMSDEN

Kitchen Aid

Nothing livens up a Sunday evening like a bowl full of baby eels, jumping around on an hors d'oeuvre tray, alongside the cooked version. "They're trying to get out," said a rather alarmed **James Mischka**, one half of the design team Badgley Mischka. The duo was at Daniel on April 21 along with **Danny Meyer** and Showtime head **Matt Blank** for the $1,000-per-plate Share Our Strength benefit honoring legendary French chef **Guy Savoy**. The host, **Daniel Boulud**, spent the night running between the kitchen and his office, where the TV was tuned to French-election reports. "If Le Pen can make it," he announced after the meal, "Guy Savoy can definitely run for president." BETH LANDMAN KEIL

Photographs by
Patrick McMullan

Woody Allen takes on his most
elusive subject...Woody Allen.



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GOTHAM

Life in the New City

Death or Glory

When the stakes are high, British journalist Daniel Jeffreys always gets the story—and he never lets the facts get in the way. By David Amsden

FICTION
PRESS

British journalists like nothing better than to mock their American counterparts: They don't drink during the day, they're squeamish about exaggerating their expenses, and then there's that pesky obsession with fact-checking.

Last month, readers of London's *Daily Mail* were treated to an object lesson in American prissiness. Daniel Jeffreys, the paper's New York correspondent, wrote an eyewitness account of Tracy Housel's execution in Georgia, where the British prisoner spent sixteen years on death row for rape and murder. It was a riveting read: "What happened will haunt my dreams for years," wrote Jeffreys solemnly. "We could see Housel mouthing the words 'I love you.' " Moving stuff. There's just one problem. It's all made up.

Far from being an eyewitness, as he claimed, Jeffreys never got closer to the gurney than the prison parking lot. Peggy Chapman, a prison spokeswoman, confirms that he applied to be an observer—but his application arrived too late. "The details he wrote," she says, were "from the photo we gave to everybody."

The fiction of his account would not have come to light save for the spectacularly competitive nature of the British newspaper business. No sooner had Jeffreys's story appeared in London than the other British correspondents in New York (who'd also been dispatched to Georgia) promptly heard from their demanding editors. Why had *Jeffreys* managed to get the scoop when they had failed?

"Everyone got shouted at," says one journalist who stood alongside Jeffreys, pen poised to interview real eyewitnesses. "It's very competitive being a foreign correspondent. But you can't compete with someone who makes things up."

Such grumbling made its way to the *Daily Mail*'s rivals, the *Guardian* and the *Independent*, both of which bluntly accused Jeffreys of inventing the story. ("Naughty boy," scolded the *Guardian*.) Yet, happily for Jeffreys, there's been no hand-wringing at the *Daily Mail*. Nor has the paper issued a correction, let alone an apology. (They failed to return *New York*'s repeated calls.) Indeed, to the bafflement of the other British correspondents here, Jeffreys continues to file stories from his choice post (recent headline: BORN TO BE DEAF—LESBIAN LOVERS WITH NO HEARING DESIGN BABY BOY TO BE LIKE THEM).

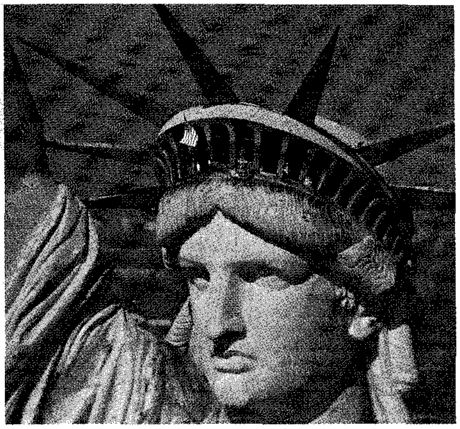
This isn't the first time Jeffreys has gotten caught. He was busted by the *Village Voice* as far back as 2000 for inventing an interview with Bob Volpe, father of the errant cop Justin. It also appears that during a brief stint as a feature writer for the New York *Post*, Jeffreys cheerfully cannibalized quotes from one of his own stories—written months earlier for the *Times* of London under the erudite-sounding pseudonym Gregory Demaine.

In perhaps his most curious article, at least to American eyes, Jeffreys filed a classic post–September 11 piece that boasted he was "one of the first journalists to penetrate the caverns beneath the World Trade Center."

"What, I have often wondered, does Hell look like?" he mused. "What I saw yesterday was surely close to it." The piece was singled out for commendation by the British papers, irking competing reporters, who were particularly startled to learn that Jeffreys's guide turned out to be "a member of the New York Police Department's elite rescue team." (Jeffreys insists his tour guide was a secret NYPD source and "dear friend.") Should Jeffreys's bosses at the *Daily Mail* bestir themselves to investigate Jeffreys's oeuvre, they might check in with Detective Kevin Czartoryski of the NYPD. He is similarly mystified to hear Jeffreys rode shotgun with a sleep-deprived rescue worker. "Could you imagine going up and asking for a tour?" he snorts. "They'd have knocked your lights out!"

ILLUSTRATION BY JORGE COLOMBO.

Liberty Denied



On December 20, Interior Secretary Gale Norton stood on Liberty Island and declared: "Reopening these islands"—Liberty and Ellis—"demonstrates to the world that even though the September 11th attacks affected us, they cannot—and they will not—shut us down." But four months later, the Statue of Liberty is still shut down—to the disappointment of tired, huddled tourists everywhere. People can ferry out to Liberty Island, but they can't climb the 354 steps to Lady Liberty's crown.

And some at the National Park Service, which oversees the statue, blame the delay on their bosses at the Interior Department. "In a prior life, the Park Service designed a security system and installed it," complains Edie Shean-Hammond, a Park Service spokeswoman. "In this life, the service designs a system, and then it's reviewed and reviewed and reviewed—and every time there are changes."

Part one of the security plan was put into place for the December reopening of Liberty Island: Ferries are swept for bombs, and passengers must pass through metal detectors. The next part—figuring out how best to evacuate the statue's stairway—is more complicated: "In a narrow, confined space, it takes a lot of doing," says David Barna, chief of public affairs for the Park Service, who took pains to defuse the frustration expressed by others at his organization. (Calls to the Interior Department were referred to Barna.)

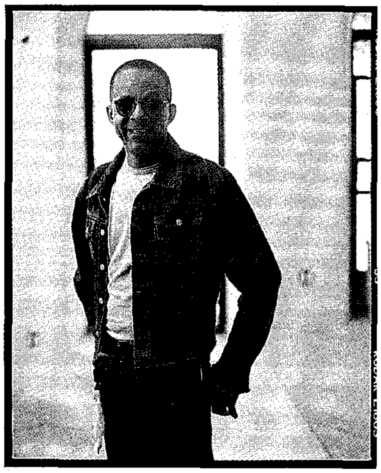
Norton—and President Bush—have final say on when to reopen the statue. And tourism officials are starting to get antsy: "This is by far one of the most recognizable attractions in the world—it's really this beacon of hope," says Cristyne Nicholas, head of NYC and Company, the city's tourist bureau. And ground zero, she notes, isn't exactly the sort of attraction the city wants to promote. "We appreciate the security concerns," she adds, looking across her desk at a photo of the old copper lady. "But we certainly hope the statue is opened sooner rather than later." ALLEN SALKIN

What's Inn for Next Season?

When Ed Burstell, the vice-president at Henri Bendel, decided last year that it was time for Stephen Burrows to make a comeback, there was only one problem: He didn't know how to find him. Burrows, the fantastically popular designer of Diana Ross–ready dresses and jumpsuits, had all but disappeared since his days as resident couturier to the Studio 54 and Max's Kansas City set. (His first boutique was actually catty-corner to Max's, on Park Avenue South.) But his signature style, free-form dresses with patchwork and soft, lettuce trims, was popping up in current collections, and vintage dealers couldn't keep up with demand for old Burrows pieces.

Burrows, it turns out, was uptown: on Edgecombe Avenue in Harlem, knee-deep in plaster. After enduring a roller-coaster career of extreme highs (Bergdorf's! Bloomingdale's!) and lows (really bad business deals), he'd undertaken the renovation of a brownstone with an old friend, Carola Polakov, whom he met through Halston. The plan? She and Burrows keep a floor each, and the rest becomes a small hotel. "It's not a bed-and-breakfast exactly," he says with a laugh, "because I don't make breakfast." Also, thankfully, *Flirting With Disaster*–style B&B practices won't be in effect: no dust ruffles or needlepoint, and you can use the phone whenever you want.

All the housework certainly hasn't distracted Burrows from his resurgent fashion business. Henri Bendel could hardly stock enough of his rainbow-sherbet dresses to satisfy its customers. As Burrows presented his fall collection last week (his second show since his rediscovery), floors were being sanded at 76 Edgecombe. "I think it'll be ready by the end of the summer," he says. Just in time for the international fashion press—already giddy at the prospect of visiting " 'Ar-lem"—to book rooms for Fashion Week. For anyone who's sick of running into Calvin at the Mercer, spotting Burrows carrying a bag of groceries would be, as they say, a *real* fashion moment. AMY LAROCCA



Q&A

Soul on Ice

Back in the late nineties (remember them?), John Forte was a member of the Fugees, a backup singer for Carly Simon, and a boldface name who partied with the likes of Jann Wenner. But his life as a hip-hopping socialite came to halt in 2000, when he was arrested for distributing cocaine. (Simon, who put up his $250,000 bail, told *New York* last week, "I love him like a child, and I completely trust his innocence.") While awaiting trial, he recorded *I, John*, his new, nakedly autobiographical album ("I had lots of friends / I used to love to party / But when the darkness fell, I had nobody"). We spoke to Forte—using up all ten minutes of his daily phone time—from a federal prison in Houston, where he's just begun serving a fourteen-year sentence. ETHAN BROWN

Putting out a hip-hop record from jail seems to be a trend—Ol' Dirty Bastard just released an album he made while on the lam.

[*Laughs.*] Call me Young Dirty Dread.

Unlike other inmates, you've got pretty high-profile friends.

I talk to Carly a lot.

What have you been reading?

I just finished *Wuthering Heights*, and I'm starting *The World According to Garp*.

Have you found any meaning in all this so far?

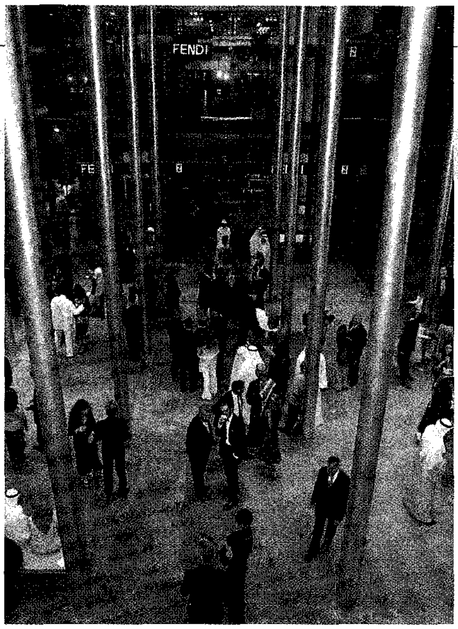
I've come back to a really simple outlook on life: I'd rather be with the ones I love than in a private jet.

Any chance for an appeal?

I think we have strong legs for the appeal, which we're filing in June. But you know, I wake up and I can't believe that I'm here. [*A robotic voice interrupts: "This is a call from a federal prison."*] See! You're constantly reminded of where you are.

PHOTOGRAPHS: FROM TOP, BETTMANN/CORBIS; STATIA MOLEWSKI/RETNA LTD.; SARMA OZOLS.

When Chic Meets Sheik



Last week, as U.S. diplomats met with Yasser Arafat, some other emissaries were on a different type of mission to the Middle East. The international fashion flock was off to Kuwait.

Four hundred New Yorkers, Parisians, and Milanese were invited by Sheik Majed J. Hamoud Al-Sabah, the 34-year-old prince of the small Gulf state, to attend the opening of his pet project: a department store. A soaring glass-and-steel cube that cost the sheik $53 million to build (only a small fraction of his family's billions), Villa Moda's 100,000-square-foot space houses almost every conceivable high-end designer, from old standbys like Prada and Christian Dior to Marni and Hussein Chalayan—plus a spa with a "Botox bar."

"Villa Moda is the best store in the Middle East," said the sheik, in a white *dishdasha* and black Ray-Bans. "We are going to put Kuwait on the fashion map."

Luckily, there was no trace of the pro-Palestinian protests that had recently taken place on the streets of Kuwait City (perhaps scaring away designer Zac Posen and his muse, Stella Schnabel, who canceled at the last minute), and so the sheik's glamorous weekend went off without a hitch. Besides, fashion heavyweights like Gucci CEO Domenico de Sole, YSL president Mark Lee, and Bloomingdale's Kal Ruttenstein didn't seem to have the Middle East crisis foremost on their minds. "Kuwait is simply fabulous," said Fendi chair Carla Fendi.

And fabulous it was: There was camel-riding out in the desert with the locals ("Bedouins are so cute!" trilled one fashion editor), and a caftan party in the old souk. The Kuwaiti society women—few of whom wear burkas but none of whom can vote—wore caftans embroidered with gold (while *Elle* fashion director Nina Garcia made do with a borrowed slip and a see-through Diane von Furstenberg dress). Richard Johnson of "Page Six" passed around a hookah as a band played Kuwaiti folk songs. "Do you think if I gave them $20, they'd play 'Hava Negilah'?" asked *House & Garden* design editor Mayer Rus.

There were things to buy, like headdresses with just a slit for the eyes—"I've heard they do wonders in the bedroom," said one female writer—and a luncheon at the palace of Majed's uncle, Sheik Mubarak Al-Sabah. This sheik was also in a dishdasha, but he'd accessorized with a 60-carat diamond ring—which Stella McCartney asked to try on. "I can't believe he wanted it back!" she wailed. "I thought that in this country, if you asked for something, they'd let you keep it."

An endless fleet of BMW series 7s carried everyone to the weekend's main event, a late-night party in Kuwait City's "warehouse district." Though there were no cocktails served, as per Islamic law, it could easily have been a night at Lotus. A Parisian D.J. spun trance music, and the place was given a mod makeover by Wink, the branding arm of *Wallpaper** magazine. But toward 4 A.M., as the crowd started to disperse, a couple of male publicists approached some of the more fashionable sheiks about what to do next. "Which," asked one, "is the cruisey souk?"

VANESSA GRIGORIADIS

Dance Fever (Ballet Style)

After bailing out of the Bolshoi Ballet—and Russia, where they led rather cushy lives as part of Moscow's artistic elite—in 1995, Gennadi and Larissa Saveliev quickly learned that America isn't always a land of plenty. During one particularly lean period, they even ate in supermarkets, hoping not to be caught.

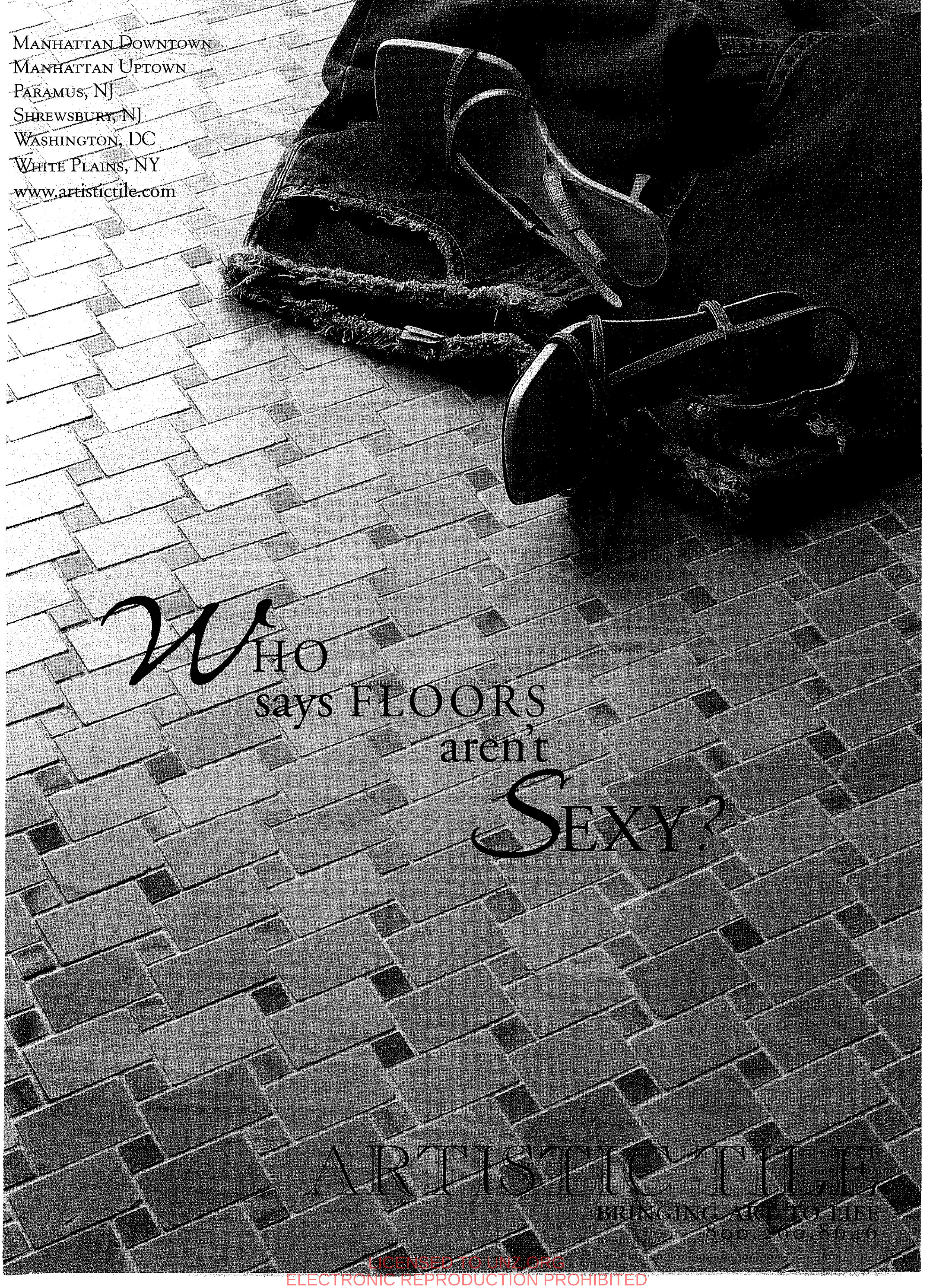
But they were determined to stick it out. Gennadi, fed up with the instability of post-Soviet society, explains, "Here, at least I know I have some control over things." And now they're actually in the position to help other dancers.

Gennadi, who won the New York International Dance Competition—and a spot with American Ballet Theater—in 1996, recognized the critical importance of such competitions. At the same time, Larissa, now a dance teacher, was frustrated that her most talented students had so few options to continue their training. So, in 2000, they launched Youth America Grand Prix—the only large-scale ballet competition of its kind, for children 8 to 19. Top-notch institutions like the Royal Ballet School, the Washington Ballet School, the Kirov Academy, and American Ballet Theater's Studio Company signed on, awarding winners career-making scholarships.

This weekend, more than 250 young dancers from around the world will be in town for the final rounds (in a welcome sign of détente, one judge is a ballet master from the Bolshoi) and a gala performance at Alice Tully Hall on May 6. "I feel so proud," says Larissa one afternoon at the ABT studios with Gennadi and their 12-year-old son, Eugene, "because that was our intention—to come here and do something good, not just, like, eat in supermarket." She looks over at Eugene, sitting patiently against a wall and popping Sour Patch Kids into his mouth, and says, "American children are so lucky."

ALICIA ZUCKERMAN

PHOTOGRAPHS: FROM TOP, BILLY FARRELL/PMC; PAK FUNG WONG.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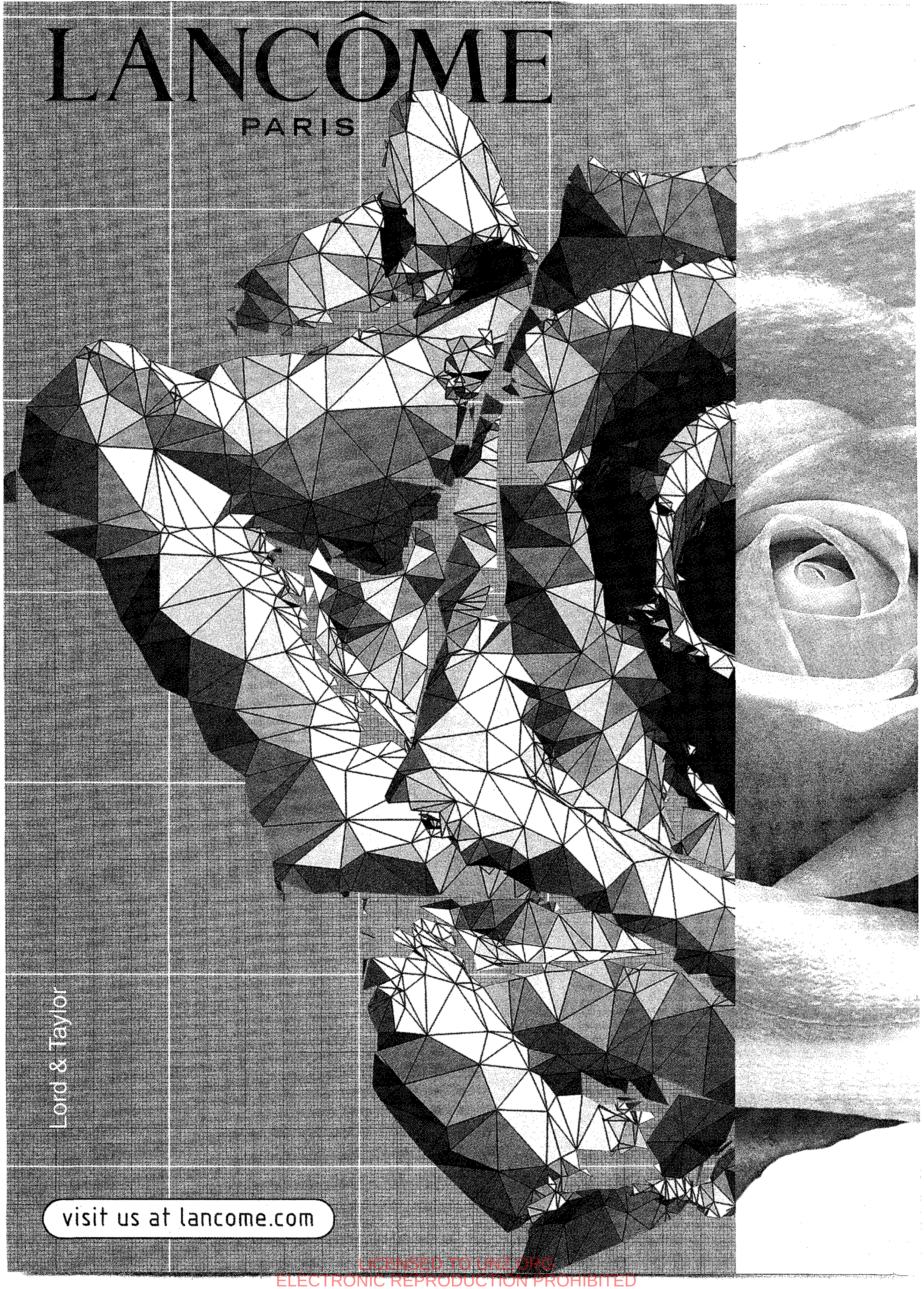
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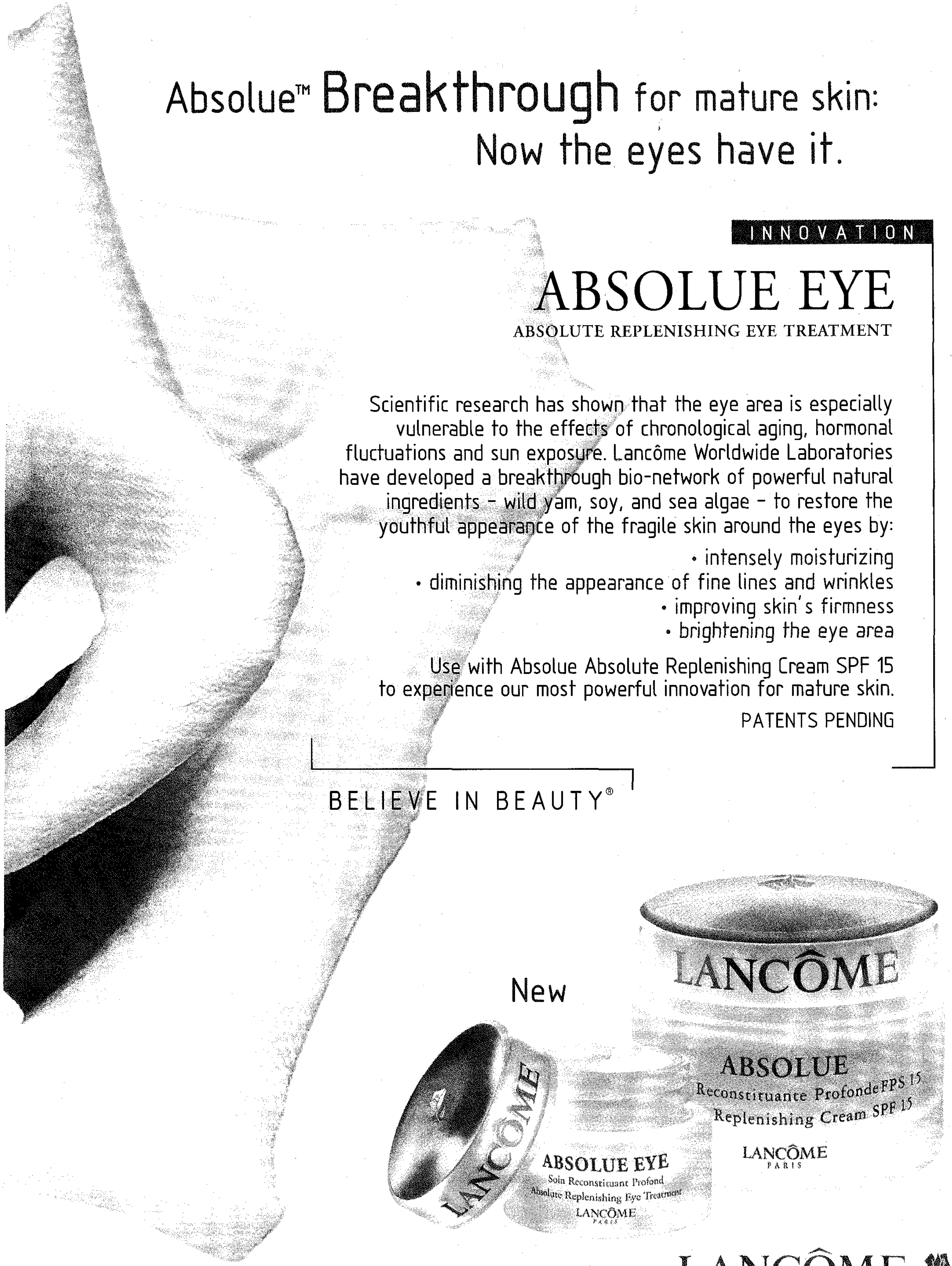
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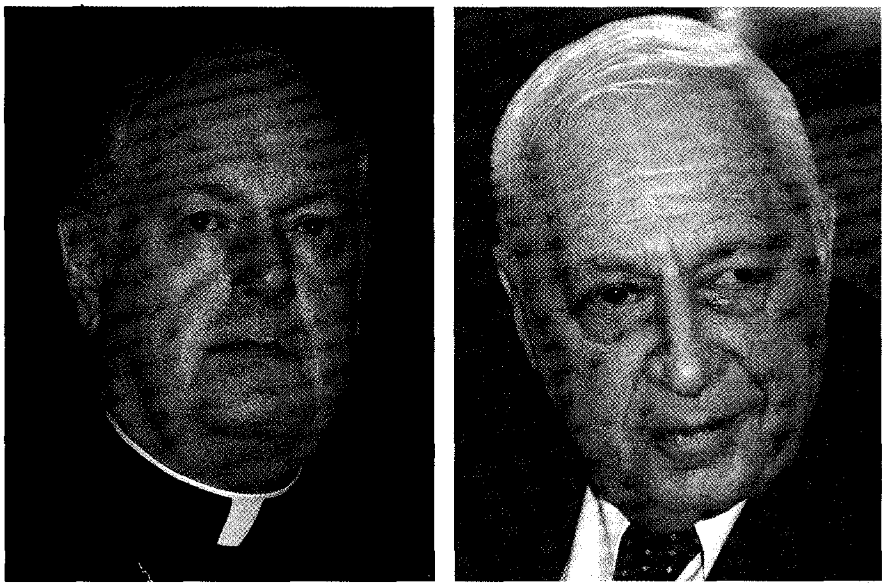
Michael Wolff THIS MEDIA LIFE

The Unspun

It's pretty clear that the Israelis and the Catholics just don't get it: They're both losing the media war. What they also don't get is that this is a war they *must* fight.



OLD FAITHFULS: Cardinal Edward Egan and Israeli prime minister Ariel Sharon.

THE JEWS AND THE CATHOLICS ARE DEFYING the media god.

Ariel Sharon is not only defiantly unyielding and hopelessly un-seductive in his public presentation, he's way too fat. There's the small head on top of the inflated body—and the waddle. To even make this point, you are thinking, is a terrible thing. *How shallow can you get? This is exactly the kind of superficiality that corrupts America!* (I might as well anticipate the apoplectic e-mail.) But the picture is the picture. Among the messages it sends is that the Israelis don't care how they look to the world; they are removed from and superior to popular judgment. (Yeah, well, look at Arafat, you say. But I'd argue that Arafat's cockroach look works for him—and by candlelight and with cell phone he seems even more unkillable; or I might argue that Sharon *joins* Arafat in a state of perceptual recalcitrance.)

Cardinal Bernard Law in Boston and Cardinal Edward Egan in New York, for their part, are comically ossified figures, throwback black-and-white fifties guys (you can smell them almost—the mustiness, the Brylcreem), in addition to being furtive, guilty, inarticulate, dumbfounded in front of the camera. Their message is one of incomprehension—arrogance born of cluelessness as much as pride. Media? What media?

Certainly in the case of the Israelis, many people would say, bully for them (less so, for obvious reasons, in the case of the Catholics): Israel will do what it has to do in spite of the media. The media is so much ephemera, whereas what's going on in the Middle East is life and death (the Catholics make the point that *they're* dealing with *eternal* life and damnation). Screw the media, in other words; whatever the costs, we'll take our stand. It's Tennyson-esque.

No, you could not say to the Israelis or to the Roman Catholic hierarchy, as would be self-evident (second nature even) to an American politician, that if you fail in the eyes of the media, you fail entirely. That the media is the ultimate arbiter of how you do your job. That for an Israeli leader, no matter how successful he is politically and militarily, if he can't get on the right side of the media, he lacks the necessary competence for his position. That in the church, no matter how spiritually pure and administratively astute you are, if you blow the media thing, you're no help to anybody.

"IT'S A P.R. ISSUE" IS WHAT ISRAELI OFFICIALS and Roman Catholic Church leaders say, with great disdain (or knowing professionalism), about the media reaction (and when they play the media wrong, they say, "We have a P.R. problem"—which is a little like saying, when you're losing a war, "We have a military problem").

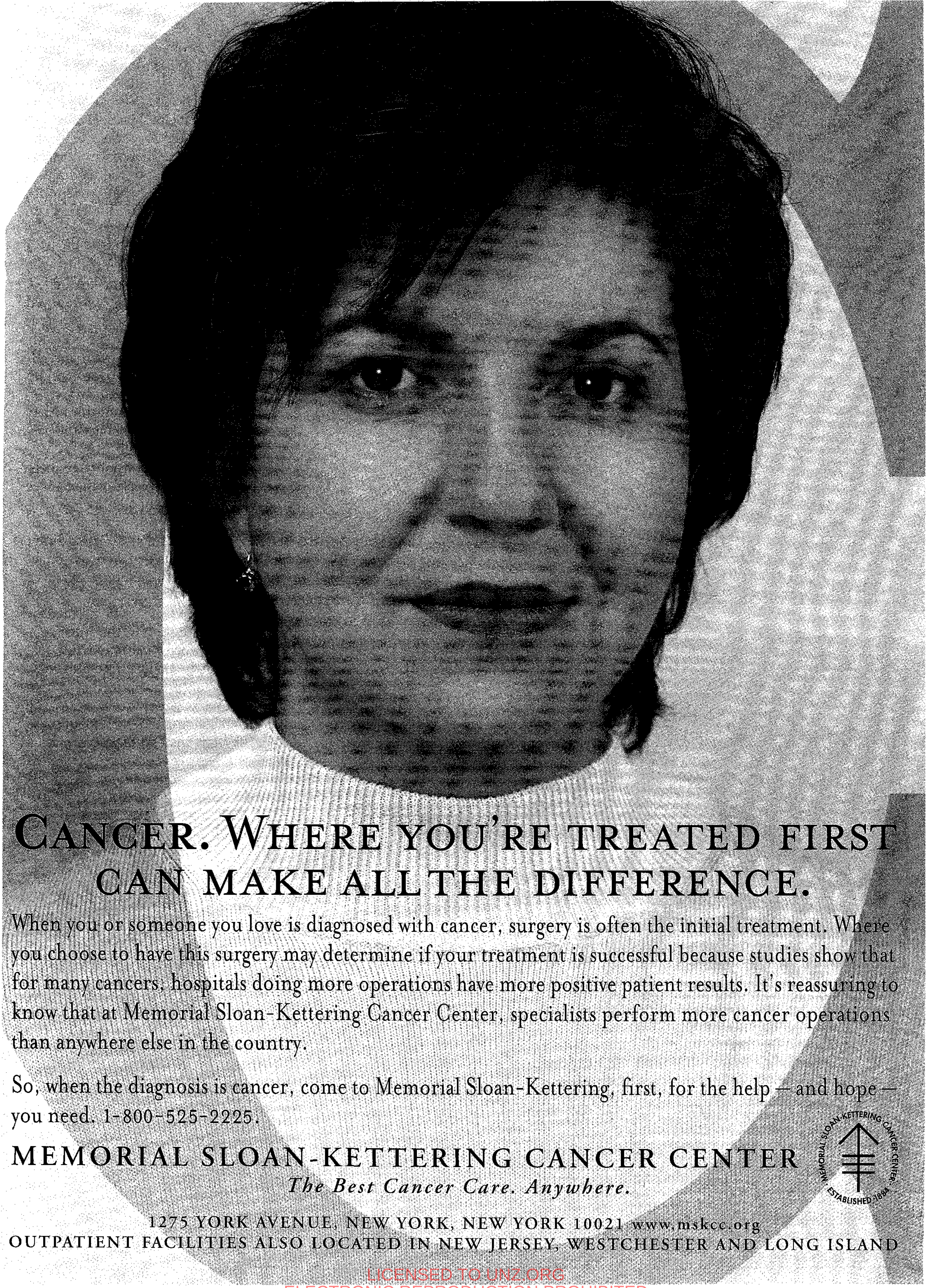
In a sense, the Israelis and the Catholics are both premodern in their media affect. They regard media as an ancillary, vulgar, cosmetic, often nettlesome, although frequently beneficial, function.

"The American media," said Ido Aharoni, the Israeli consul for media and public affairs in New York, when I broached the subject with him last week, "is our friend."

Aharoni carefully drew me a pyramid diagram: There were 1,500 "decision-makers" at the top of the pyramid, politicians and government officials, who have to be influenced; then 15,000 opinion-leaders below them—celebrities, shock-jocks, pundits, CEOs—whom it's important to influence; then the remaining 284 million Americans. The Israelis pay Howard Rubenstein, the New York P.R. king, to help them influence those 16,500 people who they think will influence everyone else, and employ Mark Mellman, the Washington pollster, to measure how the job is going.

Likewise, the Catholic Church has, when it lumbers into gear, a big-time public-relations operation (largely deployed to avoid press). And after several months of media pillory, the American cardinals got it together and headed to Rome last week in a

PHOTOGRAPHS: LEFT, GEORGE DE SOTA/NEWSMAKERS; RIGHT, AP WIDE WORLD PHOTOS.



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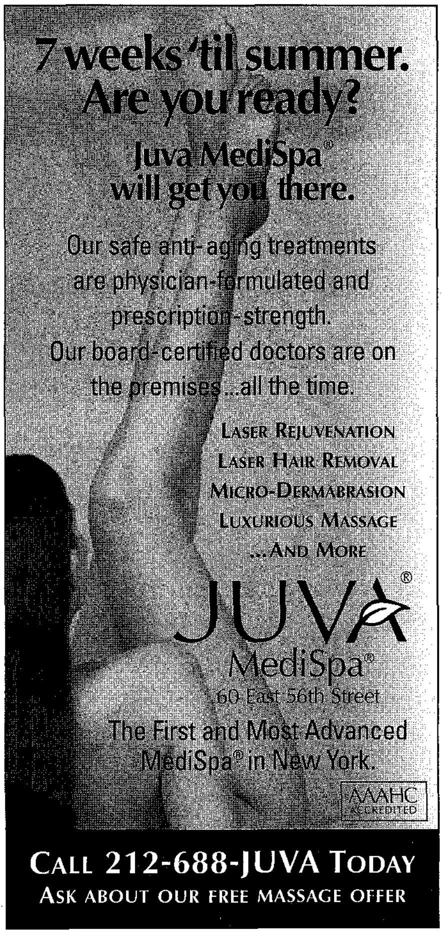

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sudden, well-coordinated effort of media responsiveness. "It's in part a P.R. exercise, a dramatic way to say to critics 'The pope gets it now,' " a reporter for a Catholic paper told the *Times*. (Less helpfully, the *Times* also quoted a friend of the pope's describing him as an old man with the innocence of a child.)

Such views, though, of the media as a procedure, as an outlet that you supply, even as a beast that you need to calm, run contrary to the more current idea of the media, the 24/7 saturation media, as a competing reality, even a truer reality—the *real* world in which we live and are judged. (Thomas Friedman on the *Times* op-ed page recently conjured an image of a generation of Arabs growing up on a steady diet of horrific pictures of the *intifada*—"If 100 million Arab-Muslims are brought up with these images, Israel won't survive.")

Both Israel and the church think they can negotiate the story and hence the perception.

When the *Times* ran a front-page piece about the bulldozing of blocks of the refugee camps and the destruction of the Palestinian infrastructure, Israeli supporters furiously complained that the *Times* didn't show the other blocks that were left intact around it. With similar literalness, against a background of reports and pictures from the Jenin "massacre," the Israelis argued for a body-count definition of the word (undoubtedly the word *massacre* will stick, whatever the body count turns out to be).

For the Catholics, the initial response to the sexual-abuse charges was to protest the unfairness of making the story about these few rotten eggs instead of about priests who diligently serve the flock. In a hapless strategy of media containment, Cardinals Law and Egan wrote weird, cryptic, withholding, trust-us-to-do-the-right-thing letters to the faithful.

They are bargaining with instead of accepting the media god.

IT'S ABOUT CONTROL, OR THE HABIT OF CONTROL.

Both the Israeli government and the Catholic hierarchy have spent most of their institutional lives in a favorable media world. Israel's press might be free, but it is, of course, not the Arab press (which is regarded by Israelis as a conspiracy of libel and illogic). Catholic media—the church owns and supports a big print and broadcast operation—is separate from secular media. U.S. media, for its part, has always been partial to Israel and deferential to the church. When it isn't, it faces well-organized SWAT teams.

Aharoni, the media consul, points out that CNN chairman Walter Isaacson recently invited right-wing Jewish groups to Atlanta to air their complaints about

CNN's coverage. (Indeed, Aharoni argued, CNN was losing out to Fox precisely because Fox had a clear partiality to the Israeli side.) And when, recently, pro-Israeli Jews decided that the L.A. *Times* was too soft on the Palestinians, they organized a boycott of the paper.

Ten years ago, the Boston *Globe* reported, Cardinal Law had "called down 'the power of God' on the news media, including the Boston *Globe*, for its coverage of the case of a pedophile priest, the Rev. James R. Porter," managing to stifle the scandal.

The assumption, for both the Jews and the Catholics, continues to be an old-fangled, and, I'd argue, antiquated one: that the media will, in the end, always represent a mainstream, Establishment consensus view. That the impression the media leaves is a function of what you tell it, or what pressure you put on it, instead of a product of the available footage, the amount of coverage, and the acrimony of the talking heads.

> In a sense, the Israelis and the Catholics are both **premodern in their media affect.** They regard media as an **ancillary, vulgar, cosmetic,** often nettlesome, although frequently beneficial, function.

Ambassador Alon Pinkas, the Israeli consul general, a young and telegenic diplomat who was eager to speak to me last week about Israel's media initiatives, ticked off his appearances on *Chris Matthews, Larry King, Hannity & Colmes* (he seemed pleased that when he debated Palestinian representatives, they were no match for him).

Now, I could see his point: Israel is a nation at war, and every night it's given an opportunity to explain its philosophy and goals to one of its most important constituencies. Pinkas, on Israel's behalf, has been given an open mike. What could be bad about that?

But I have seen Pinkas on the cable shows. And he's terrible. He does it all wrong. What he does is defend, justify, rationalize—and none of those things are media virtues. He appears to have no salesmanship abilities at all—and for better or worse, television is a sales tool, a seducer's medium. He's on the wrong side of the medium and doesn't seem to know it. We see him (the Palestinians are hardly any better) as just part of the 24/7 distortion field—indeed, the distortion field, the run-amok fury and recriminations, become the media spectacle. The Israelis and the Arabs are not just combatants on the ground but, increasingly, players in a deeply toxic media drama—they've O.J.-ified themselves.

IT MAY BE AXIOMATIC THAT IF YOU GET BAD media, you don't know you're getting bad media. If you could see yourself the way others see you, you'd make the necessary adjustments.

Then, too, there's the resentment of having to look the way others want you to look. And the double resentment of having your enemies play the look-and-feel game—the game of symbols, perception, and seduction—better than you.

The Israelis in some sense have chosen, or have been forced, to fight a media war—the symbolic power of the intifada and the martyrdom of the suicide bombers—with a conventional war. Kids blowing themselves up plays to the media; tanks and bulldozers, much to the Israelis' perplexity, do not. The church, too, seems to be nothing so much as a product of its frustration. Neither knows how to fight what's happening to it. When the Israelis invade, they increase the moral standing and the power of the Palestinians. Every time the Catholic Church defends celibacy, it becomes more clearly indefensible—ever more ridiculous.

As these things almost invariably play, Israel and the church have begun to pronounce their real enemy to be the media. Arab satellite TV is already as big an enemy of Israel as the refugee camps; Ted Koppel felt put out enough by charges against *Nightline* of anti-Semitism to devote a show to the issue. Baltimore's Cardinal William H. Keeler went to the heart of what the church thinks the matter is at his recent news conference: "It's really the media of the United States that has made this an American problem. We're in this feeding-frenzy situation right now, where the coverage of cases of 20, 30 years ago is being plastered in the headlines."

Israel and the church will both continue to bitterly make the same point: They won't change who they are and what they believe in because of the media.

But they will. ■

E-mail: michael@burnrate.com. Michael Wolff's columns can be read at nymetro.com/archive/wolff.

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James J. Cramer THE BOTTOM LINE

Villain in the Mirror

Who is that angry, tyrannical, obsessed, monomaniacal trading demon, terrorizing all around him in his relentless pursuit of profit? I don't know, but he looks awfully familiar.

WHEN I READ THE GALLEYS OF *CONFESSIONS OF a Street Addict*, my soon-to-be-published memoir of my years as a hedge-fund manager, I had to wonder who was that lunatic, that nut job masquerading as Jim Cramer for all of these years? I am stunned that I could have been so miserable, so crazed, so angry, so rude, so pissed off, and, most important, so &&%&%& dedicated to the job that I didn't see or hear or know of anything else in my life.

I can't believe that in the name of performance—that's right, in the name of percentages at year's end that are the scorecard of managing money—I would do anything legal to get an edge. I can't believe that virtually everything was sacrificed in the name of beating the competition and, Hyman Roth–like, making money for my partners. (I also can't believe that some clown I fired almost five years ago could write a book saying that I made my tens of millions unethically and get it published around the same time as mine. Why the heck did I work eighteen hours a day virtually every day of my life for the last 21 years if I was such a cheat? Don't cheats work few hours, charter choppers to the Hamptons, and have dozens of mistresses? But that's another story with a last chapter not written yet.)

In my twenty years of stock trading, I morphed from someone who was a decent, hardworking guy interested in lots of different things into a virtual cartoon character of outperformance, who couldn't see what else there was to life besides winning, finishing first, beating everyone else at the game.

I always knew I had a "problem" at the job, that I was addicted, not to the dollar signs but to the public companies and numbers that came before and after them. I always knew it because in the ridiculous, hubristic ways of youth, I genuinely believed that if I studied hard enough I could predict the closing prices in the stock market. I knew it because I thought I could predict them as far back as fourth grade, and I hadn't been disabused of that notion through four torturous but glory-filled years at Goldman Sachs.

It wasn't, however, until I went out on my own in that great year to start a hedge fund, 1987, that I realized that not only could prices not be predicted, they were fixed every day by a process that combined luck and promotion and could only be gamed by someone much tougher and smarter intellectually than I was. Fortunately, that someone turned out to be Karen Backfisch, who not long after the crash, which she had predicted, became Karen Cramer, half owner of Cramer & Co.

Even with her help, the job totally overwhelmed me. Every year, I schlepped to the office a half hour earlier, until in my last year I set the alarm at 2:45 A.M. so I still stood a chance of beating those younger and quicker than a 45-year-old could be. My ridiculous work ethic became the only security I had in the totally insecure world of daily performance grading.

But I never knew how tortured I really was until I finished the whole darned book and then read it from front to back, and realized that I was the *%%&% villain. The book was a 300-odd page emotional indictment of someone who sacrificed everything good on the altar of 24 percent gains net of all fees. (Fortunately, there was a heroine: the trading-goddess wife. Without her, the story would simply be too bleak to write, let alone read.)

Along the way, of course, I wasn't satisfied with simply overachieving in the stock market. No, I had to take a second job, I had to show those folks at the *Wall Street Journal* (I'd made a large investment in the Dow Jones Company) that if I couldn't be humbled by it, and couldn't buy all of it, and couldn't sell the whole thing to Rupert Murdoch—yep, I tried to do that, too—I could at least beat them at their own game. I had to start a daily newspaper on the Web, TheStreet.com, in my alleged spare time.

Of course, for anyone with a masochistic streak as deeply embedded in the cerebellum as it is in mine, the part I most enjoyed writing and reading was the near collapse of

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ILLUSTRATION BY SAMUEL B. WHITEHEAD.

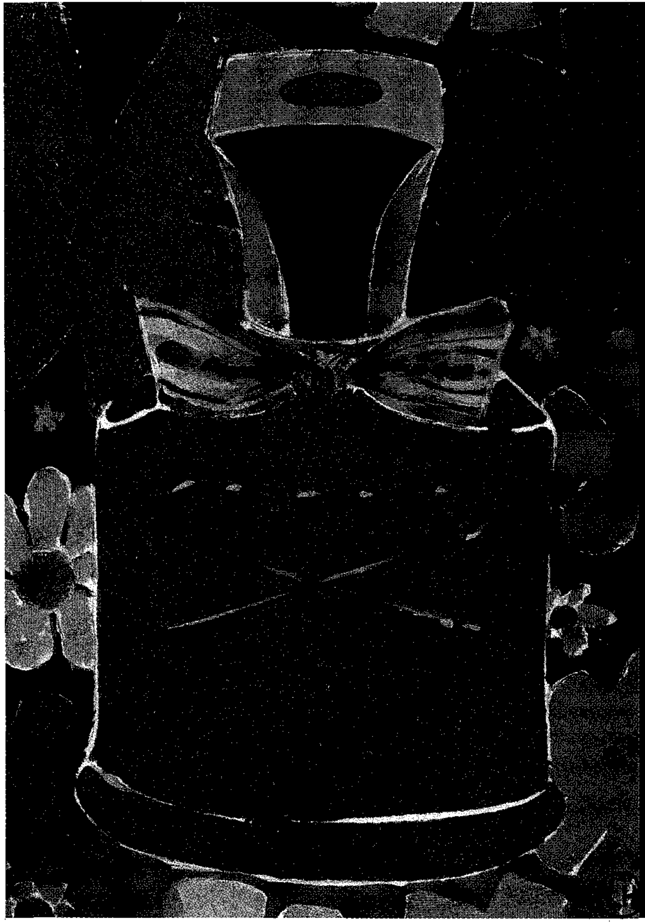
everything I mistakenly held dear—my record at Cramer & Co.—while my Website grew in value as it accumulated $50 million in losses almost overnight. The agony of seeing my real money go down in value daily as my play money increased exponentially may have been the most perfectly exacting torture I could have devised. Unless you consider the excruciating decline from $73 to 88 cents a share that I had to endure once the venture came public at the height of the dot-com frenzy.

> "I never knew how tortured I really was until I finished the whole darned book and then read it from front to back, and realized that I was the *%%&% villain. The book was a 300-odd-page emotional indictment of someone who sacrificed everything good on the altar of 24 percent gains net of all fees."

So why bother to write the book? Why put people through my own perfectly crafted gauntlet of pain and paranoia? Because, alas, I cured the addiction just in time to save myself. That redemption, that beatified decision to get off the Street before it was too late, needs to be shared with all others who believe that somehow the solution is to excel and achieve at all costs, whatever the endeavor.

Ah, I've given away the ending. No matter, it's the addiction that makes the story; the cure, that's still a work in progress. There are days when I know that if I were back in front of that turret, I would see the tape, that magical progression of numbers, *before* it happened. I needed this book, if only to remind me of the pain and sacrifice needed to even think you can see those prices ahead of others. Only by rereading my own book that I know I'll stay off the Street for the rest of my existence. ■

James J. Cramer is co-founder of TheStreet.com. He often buys and sells securities that are the subject of his columns and articles, both before and after they are published, and the positions that he takes may change at any time. *e-mail: jjcletters@thestreet.com*



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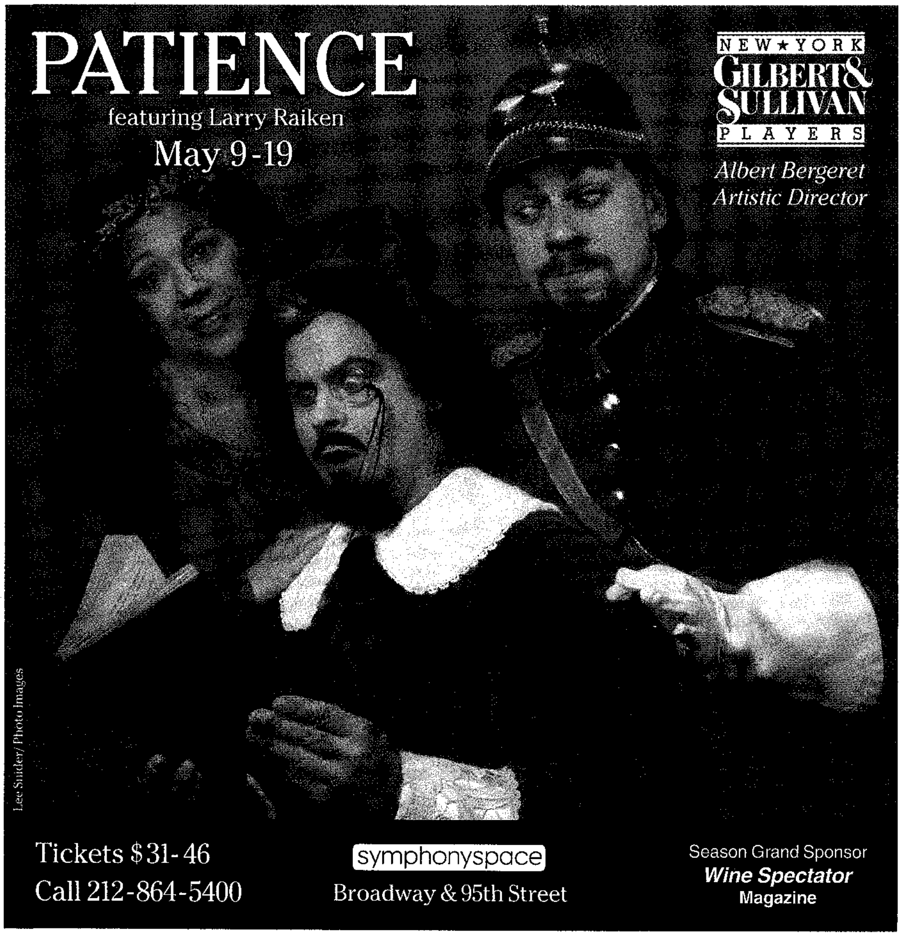

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How the War Came Home

The searing images of the conflict in Israel and the surge in anti-Semitism in Europe are breeding a tough-minded new mood among American Jews. Peace is not the most important idea now. Survival is. **By Amy Wilentz**

SOME AMERICAN JEWS ARE CALLING THIS A TIME OF RECKONING. Others, less alarmist, say it's just a crucial moment. People are even more obsessed than usual about what's happening in Israel, in the Middle East.

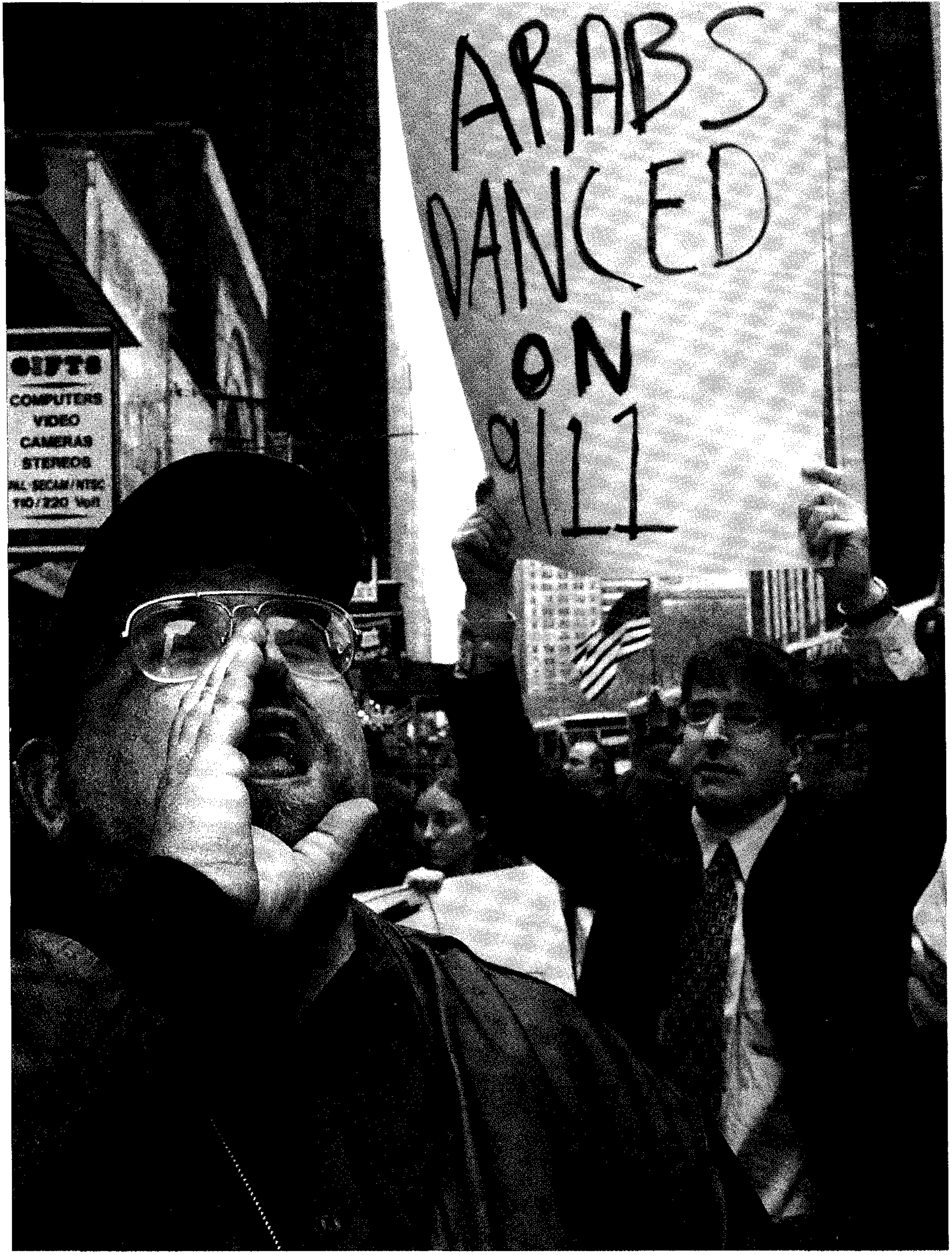
They're watching tanks, suicide bombs and their bloody aftermath, the paralysis of the spiritual capital: Jerusalem. Of course, every single tiny moment in Jewish history holds some fascination for one Jewish person or another. Every choice made by every Jewish leader, renowned or forgotten, seems decisive, and any moment is almost sure to be a moment of crisis for this people who seem to live from catastrophe to catastrophe; certainly that's how we feel as history carries us onward; that's what we're taught from the earliest days. This is the catastrophe now, we say; here comes the Holocaust again, we say. We whisper: Do they hate us? "As I've said before, if a loudspeaker goes off and a voice says, 'All Jews gather in Times Square,' it could never surprise me," says Nat Hentoff of *The Village Voice*.

What I've heard in the past month or so—at synagogues, at middle-of-the-road American Jewish organizations, and at Manhattan dinner tables—is that kind of fear, more than anger. Especially from people who were pretty devoted to peace; they are feeling betrayed by the Palestinians and terrified that Sharon's response is wrong but the only possible response. Their feelings toward the Arabs are hardening, and when they look at Sharon, they catch themselves thinking that maybe he didn't respond hard enough soon enough—a scary idea, when you look at what's become of, say, the Jenin refugee camp. Also, everyone I've heard from and talked to, from the littlest lady in the back row to the most important liberal Jewish thinkers, they all seem to think the media is against them. When reporters cover Israel as its Army does something violent, the conclusion is quickly drawn that the coverage is biased against Israel. ("They didn't mention the suicide bombers when they were showing what happened in Jenin"—I heard this over and over.) They particularly resent the photos the *Times* has dedicated to the flattened camp and to Palestinian victims pulled from the wreckage. It's as if they want everyone's eyes turned away, including their own.

Their faces are so earnest, so troubled—they remind me of the faces you saw just before the Twin Towers pancaked to the ground, those shocked office workers from downtown, shielding their eyes and watching something unimaginable about to happen. But these are just American Jews sitting in auditoriums or in synagogues or in each other's dining rooms—sitting in comfortable places talking, as they do endlessly these days, about the Situation.

WE WERE A PEACE-LOVING PEOPLE ONCE, OR SO some of us believed. I remember it; we all remember it because it wasn't long ago. We were comfortable enough in America and felt secure enough in Israel (though never very secure), secure enough to want to make those conditions permanent. Through peace. It seemed the only way. We'd done war, after all. Terror continued, and the endless occupation went on being hated by the Palestinians, and the settlements kept on growing, but these seemed to many like facts of life, slowly being transformed by time and human effort into something different, something that might even end—on both sides of the Green Line one day. But this year, what Israelis call "the facts on the ground" changed in quality and in quantity—that's putting it nicely, without mentioning the dead and their particulars—and American Jews, too, began to get tough. The previously almost benign temperament of the liberal community began to change. By now, it is very different from what it was a year ago.

"The Passover suicide bombing was the breaking point for the middle ground of American Jewry," says Samuel G. Freedman, author of *Jew vs. Jew*. "Virtually every American Jew goes to a Seder dinner, so the attack felt very intimate for American Jews. The other thing that that bombing did was act like a trigger



ANGER IN THE STREETS: The scene in Times Square last month, where Israel supporters faced off against a large pro-Palestinian rally.

that then linked up a bunch of other events: the Durban conference, the attacks on synagogues in France, Nobel wanting to take away Peres's prize but not Arafat's, the Danny Pearl killing. . . . All those dots got connected. . . . You have to defend yourselves."

No one has forgotten that Pearl's captors made him confess repeatedly that he was a Jew before beheading him. People are feeling threatened to their very roots, not just in Israel, where the suicide bombs are, but in Europe, where there's actual writing on the walls of a particularly virulent sort. And as usual, a sense of vulnerability does not bring out kindly or philosophical traits. American Jews are ready to go in with the tanks, and that's one of the factors that has allowed the Israelis to go in with the tanks. There's a callousness now, too, a kill-or-be-killed mentality, almost a desperation, that's new, or at least that hasn't been expressed since the Yom Kippur War.

I have a friend who is an American Israeli with a son in the Israeli Army right now. When I ask him how his son is, he says: "Armed, dangerous, and killing as many Palestinians as possible, I hope." My friend, too, once thought Oslo might work. But he wasn't big on it. He says to me: No one cares anymore about the death of a Palestinian baby, or the pain and distress of any Palestinian. "Those days are over, kid," he says.

Tainting the environment in which all this is happening are the creeping inroads anti-Semitism has made in Europe. Or you may prefer the formulation of Zev Chafets—former director of the government press

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PHOTOGRAPH BY AP/WIDE WORLD PHOTOS.

"A part of the American Jewish experience is one of post-survival, in which we're not trying to survive but instead we're existing and thriving. I feel as if some people are losing that sense."

office for Menachem Begin who quit over the Sabra and Shatila massacres and who is a current *Daily News* columnist—who quaintly calls it "the spasm of anti-Semitism that is engulfing Europe." There's no question that the Arab press's treatment of September 11 (no Jews in the Twin Towers!), plus recent incidents in France, Amsterdam, and Italy, and the April synagogue truck bombing in Tunisia (not to mention the grand electoral success of the great hater Jean-Marie Le Pen in France last week) have made people nervous that the wave of events in the Middle East is rekindling some unstoppable worldwide surge.

Faced with these facts, there's been an unmistakable drawing together. There was the April 15 rally in Washington. And last week, rabbis from West Side synagogues of all denominations and members of their congregations met under the auspices of the Jewish Community Center in New York, to hold an hour of poetry, psalms, and readings at the Jewish Center, an Orthodox *shul*, as a demonstration of united commitment to peace in Israel and to the survival of the nation.

"That's never happened before in the history of the community," Debby Hirshman, the JCC's executive director, says. "The challenge for us as American Jews is to keep finding the ways to bridge communities"—by this she does not mean a bridge between Israelis and Palestinians but between various kinds of American Jews. It's a funny way of thinking about the "challenge" right now, but meaningful, because that, in part, is really what's happening. American Jews are coming together because they are worried about what might happen if they don't.

"I'm worried about whether Jews are as confident of Israel's survival as the Arabs are," says Jonathan Jacoby, a consultant and a founding director of the Israel Policy Forum and the New Israel Fund. "Has this horrible situation sent a lot of us back into a feeling of perpetual victimization? I have that inclination also. A part of every Jew wonders whether we can ever trust any situation. A part of the American Jewish experience is one of post-survival, in which we're not trying to survive but instead we're existing and thriving. I feel as if some people are losing that sense."

A TRUISM THAT IS TRUE IS THAT JEWS ONLY AGREE with each other, only "come together," under duress. Now they are under duress. And this is what the conversation most often sounds like now:

Arafat walked out of Camp David. He turned down Israel's best, most generous offer, virtually everything he'd ever asked for; then he started the suicide bombings; in their hearts, all the Palestinians want to drive the Israelis into the sea; the Europeans are anti-Semites; the Arabs are anti-Semites; the media is biased against the Jews; peace is over; war is ugly; this war is necessary.

No longer a topic admissible for debate: Sharon's descent on the Temple Mount. Still up for grabs: the occupation, the settlements. "Well, what are we supposed to do?" might be the question that best characterizes liberal Jewish reaction to Sharon's West Bank push. "What exactly do you do when 23 of those suicide bombers came out of Jenin?" asks Emanuel Azenberg, a Broadway producer.

"The Palestinians and the *intifada* have forced Israel into a defensive position with no chance for a variety of opinion, because self-defense becomes the overriding concern," says Mark Weitzman, director of the Task Force Against Hate of the Simon Wiesenthal Center. Rabbi Chava Koster of the Village Temple also agrees that there is very little room for variety of thought or expression in the Jewish community today. "If you're dealing with people who blow themselves up as a policy, it's very difficult even for the most liberal-minded, pro-peace rabbi," she says. "Most of my congregation supports what Israel is doing right now, but they're not happy about it. You're very boxed in, and when attacked, you go on the defensive."

"Ain brera," Azenberg says in Hebrew: There is no choice. That's pretty much how liberal Jews—and conservative Jews and right-wingers, too—are analyzing the current state of affairs. In fact, no one I spoke to disagreed with the Israeli incursions; no one had much to say on behalf of the Palestinian civilians who died in the attack on Jenin.

"I don't think about this issue first as an issue of trying to help innocent Palestinians," Jacoby says. "I think of it as an issue of trying to save what is most precious in my life, the state of Israel. We are numbed to the pain of others because of the pain we are suffering."

Perhaps it is an extreme of this kind of thinking that led a large group of people gathered at the recent rally in Washington to boo Undersecretary of Defense Paul Wolfowitz when he suggested that Palestinian lives also had been lost in the battle. (Jacoby and others are embarrassed that no one in the Jewish community has stepped forward to issue a public apology to Wolfowitz, who attended the demonstration as a representative of, um, a country that supports Israel in a big way.)

Among those I spoke to, Peter Joseph, a longtime contributor to peace-leaning Jewish organizations

ONE NATION?
At a pro-Israel march.

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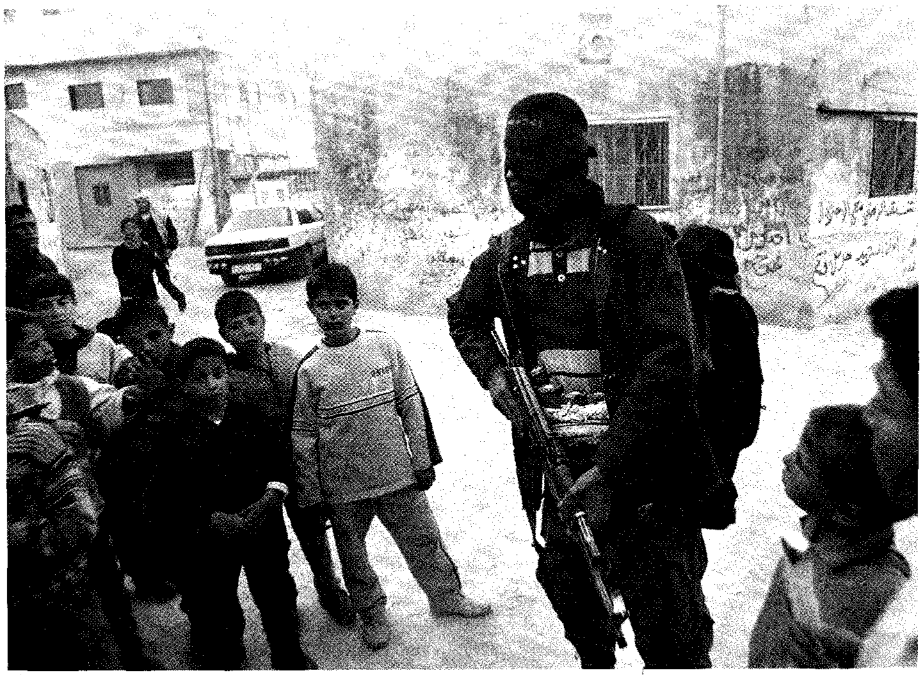
PHOTOGRAPH BY NINA BERMAN/AURORA.

who happens to be married to a cousin of mine, came the closest to doing what we in the real world call feeling a little bad, feeling a little sorry. "You have to respond in some way to terrorists," he says, "but to totally bulldoze these towns and have the kind of damages and casualties that fuel hatred of Israelis and Jews, I don't know. You can't have tanks running through civilian areas and not have the attitude that this is the big boy hitting the little boy. It spurs hate. People are not going to come out in the wake of this and say, 'I want to make peace.' "

"But nothing else has worked," says Rabbi Peter Rubinstein of Central Synagogue. "We know what doesn't work: unilateral withdrawal, conversation, negotiation. When people are sick, cocktails of medicines will work a second time, but only after there has been surgery. With the Passover bombing, it was no longer about borders, no longer about Israel. It was about Jews. That was intolerable, and American Jews felt that."



DEAD MAN WALKING: A Palestinian suicide bomber in the Da Heishe refugee camp, near Bethlehem, on March 10, waiting to be sent to Jerusalem.

IT DOESN'T MAKE JEWS IN AMERICA FEEL ANY better to hear the latest opinion polls. An ABC News poll at the beginning of April showed that support for Israel among Americans is down from 69 percent during the earlier intifada in 1989 to 41 percent today, and it doesn't really lift the spirits much to hear that only 9 percent sympathize with the Palestinian Authority, down from 14 percent in October. Even more unnerving for liberal Jews here has been the fact that sympathy for Israel is strongest among Republicans. At 64 percent, they are far beyond Democrats, only 38 percent of whom sympathize with the Israelis.

These are certainly not the people the Jews on the Upper West Side are used to hanging out with, much less seeing as brethren. But now they are one—sort of. "Israel's base is now located in pro-American hawks or conservatives or Jews," says Chafets. "Some Jews don't feel comfortable with Jerry Falwell, but that's too bad."

Another overriding theme is how much the media hate the Jews. (After watching the U.S. media for years, I always thought they followed and still follow the Jews and Israelis and ignored or diminished the Arabs and the Palestinians, but maybe I'm wrong; somehow I cannot believe that the New York *Times* was always and still is anti-Israel.) The *Times* and CNN are always mentioned. "CNN International looks like Al Jazeera in English," Chafets says. "The New York *Times* has a Jewish problem."

"I listened to an NPR piece legitimately describing the devastation and horrors in Jenin," says Hentoff, "without their saying one word about Hamas and Islamic Jihad in there with booby traps and suicide belts and handbags filled with explosives, etcetera. My objection is that they're not putting things in context." And then there's the infamous *Newsweek* cover. Two teenage girls, seemingly cheek to cheek, look out at us with their long brown hair and their pretty, serious eyes. Inside is a well-reported story by Joshua Hammer about Ayat al-Akhras, who blew herself up in front of a Supersol supermarket in Jerusalem, and Rachel Levy, the girl she killed, along with a security guard. When I read it, I thought it was a remarkable piece of reporting, but apparently my antennae (a word frequently used by Jews when they talk about anti-Semitism and anti-Israel feeling) are not sensitive enough; many Jews I spoke to immediately thought they understood that this was a case of moral equivalence, providing excuses for the bomber. "It is a shame to do equivalency between a terrorist murderer and an innocent child," says the Wiesenthal Center's Mark Weitzman. "Al-Akhras may have been a tool, but she was not a mindless tool. Misguided, used, all of the above, but I don't consider her innocent."

WHEN JEWS ARE FRIGHTENED, THE SPECTER OF the Holocaust is always in the background. No one wants to believe what I heard recently: that on occasion, Jews trying to hail cabs in New York in recent weeks have been passed by if they are identifiably Jewish—for example, wearing a *kipa*.

Ron Rosenbaum captured the insecurity and deep fear running through the community today in his April 15 piece on "The Second Holocaust" in the New York *Observer*. "One can imagine," Rosenbaum writes, "several ways it will happen. . . . What is harder to imagine are ways in which it *won't* happen. A peace process? Goodwill among men? An end to suicidal fanaticism? In your dreams." It's a creepy piece, very angry, very frightened, yet quite clear-headed for something so angry and frightened.

"I spent a dozen years researching a Hitler book," Rosenbaum says. "And what struck me were the number of times Hitler made clear his exterminationist designs and how often they were dismissed as rhetoric. The Israelis are facing a people who regularly use extermination rhetoric, and it is not alarmist and it is entirely understandable to respond to that kind of rhetoric." But Chava Koster, a granddaughter of Dutch Holocaust survivors, cautions: "The lesson of the Holocaust is not to fall into the trap of hatred."

Dennis Prager, the conservative Jewish columnist and talk-show host, got in his *(continued on page 101)*

> "The Israelis are facing a people who regularly use extermination rhetoric, and it is not alarmist and it is entirely understandable to respond to that kind of rhetoric."

PHOTOGRAPH BY ADAM DAUD/GAMMA.

NO-EXIT ENDGAME

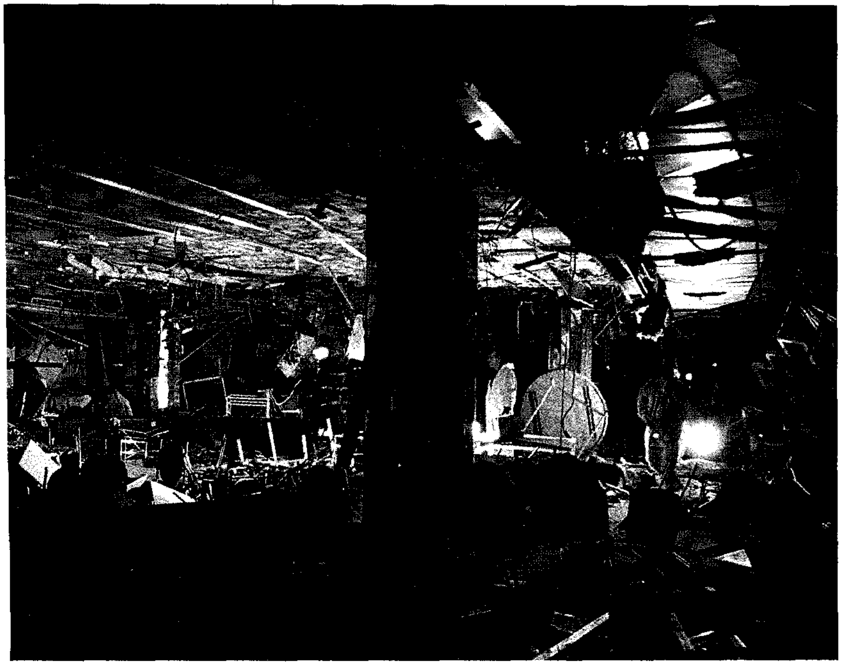
Can Israel make peace by itself? As long as Yasser Arafat is in charge of the Palestinian Authority, it's going to try.

By Craig Horowitz

IN THE GRAND BALLROOM OF THE WALDORF, THERE WERE 1,400 people dressed formally for dinner, but the star of the evening was in Israeli Army fatigues. The event was a fund-raiser for the Israel Defense Forces. The image of Captain Tomer Cytter had been beamed in—live—from Ramallah, where his unit was conducting house-to-house searches, looking for weapons, explosives, and terrorists. Cytter told a story about a recent raid on a hideout during which two terrorists were killed and seven Israeli soldiers wounded—including Cytter. He'd been shot in the leg when he charged the room where three gunmen were holed up, and the impact had sent him tumbling backward down the stairs.

Almost as an afterthought, he pointed out to the audience, in that nonchalant-soldier kind of way, a puncture mark on his flak jacket where a bullet had hit him just below his heart. Oh, yes, and one of the terrorists tossed a grenade at him, which, he said with a smile, "luckily didn't go off."

It's telling that this is the image Israel chose to show about the current conflict. Cytter and others like him—strong, fearless, smart, cheerfully enduring any hardship—are going about the ugly but necessary business of winning the war. Other soldiers talked about the grinding length of the battle (more than twenty months), the unpredictability of the door-to-door searches because of booby traps and suicide bombers, and the difficulty of maintaining their humanity. (It was all effective enough to raise $2.8 million.)



THE TURNING POINT: Rescue workers at the site of the Seder bombing in Netanya. Twenty-eight people were killed.

But most striking were their comments about what all of this means to them personally. "For me," said the wounded officer, "this is our second war of independence." He described the battle, as did some of the other soldiers, in its starkest terms. "It is a war for our way of life and for our homes." A war, he added, that is being fought, for the first time in decades, in and around their homes, in the streets and cafés and grocery stores and banquet halls where Israelis engage in the normal activities of their daily lives. "The weeks since the Passover massacre," said another soldier, "have been for us like September 11th was for you. We've had so many casualties. We've lost so many people."

The soldiers left little doubt that this is, for Israel, a transformative moment. A line has been crossed in their battle with the Palestinians that has forever altered the emotional and political topography of the conflict. Just as September 11 recast America's relationship to the rest of the world ("You're either with the civilized world, or you're with the terrorists," President Bush said), twenty months of continuous terror-inflicted carnage in Israel (reaching critical mass with the 28 deaths and more than 100 injuries in the Passover massacre) has ineluctably produced a new dynamic.

Call it, at least from Israel's perspective, the new rules of the Middle East. The change is apparent everywhere. There is no more talk of reservists refusing to serve. No one worries openly that Ariel Sharon is too aggressive or too militaristic or that he will go too far. Indeed, the entire Israeli cabinet, save for one member, supported Sharon's Operation Defensive Shield. The lone dissenting voice was raised in favor of tougher measures. And there is no more discussion of Palestinian suffering or a comprehensive peace agreement.

Though members of Israel's battered left still have profound differences in philosophy and strategy with Sharon and the Likud party, even they talk primarily now about security, about stopping the terror, and about finding a way to return to normal life. Israelis are weary, but they're also angry. And everyone, on the right and the left, talks incessantly about unilaterally putting distance between Israel and the Palestinians. Peace Now? The new phrase is "separation now."

Yasser Arafat's stunning blunders and his choice of violence over negotiation have galvanized Israeli society in a way that neither Sharon nor any other recent prime minister ever could. "Arafat's decision to walk out of Camp David and to ride the tiger when the rioting started," says UCLA professor and Middle East expert Steven Spiegel, "was a total miscalculation that will rank right up there in history with the Palestinian decision to turn down their own state in 1947. When Arafat walked, the Palestinians at Camp David were saying they hoped it wasn't going to be another '47. Well, guess what."

The subsequent bloodshed and suffering have only hardened attitudes, and Arafat has once again become a full-blown pariah in Israel, loathed and mistrusted

PHOTOGRAPH BY ARIEL SCHALIT/GAMMA.

in a way that he hasn't been in more than a decade—maybe ever. Even pillars of the Israeli left, longtime stalwarts of the peace camp, have washed their hands of him. Shlomo Ben-Ami, Camp David negotiator and former foreign minister, did it in an Israeli newspaper piece, and ultraleftist Yossi Beilin—often the lone voice in the wilderness—did it in a letter, a kind of policy mea culpa, that he sent out to friends.

"There is no strategy of peace with Arafat," says Deputy Foreign Minister Michael Melchior, a member of the Labor Party. "He has created a totally impossible situation for us. We want to make peace, but we have no one to make it with. So the occupation has to continue even though we don't want it. It is impossible to sit and deal with people who are sending terrorists out to kill us. Until there is a strategic decision by the Palestinian leadership that terror is bad for them and will lead them nowhere, I'm afraid we cannot go forward."

But even as Melchior tells me there is no way, he is, in the very same breath, telling me Israel has to find a way out of this morass. There is consensus that the status quo is unacceptable. "It is difficult to conceive of anything happening with Arafat," says Dore Gold, Israel's former U.N. ambassador and an adviser to Sharon.

"You can negotiate for negotiation's sake, but it will be like banging square pegs into round holes. So the goal right now should be security and stability. We have to stop Israelis from being killed, and we have to stop Palestinians from being killed as well. When you create security, other things follow."

Those on Israel's right are content, once the killing is stopped, to simply hunker down and bide their time. They want to deal with someone—anyone—other than Arafat. But ask them who they'd like to go to, or who they believe will replace him, and they clam up. "We don't want to taint anyone," they say, knowing that simply mentioning a name as a potential Arafat successor is enough to probably quash his chances.

They'll wait, they say, as long as they have to—until Arafat dies or simply gives up and decides to spend his retirement in the south of France. As usual, Palestinian violence and intransigence provide ample cover for those Israelis with no desire to face the hard issues: issues like the settlements and the holy sites. But in post-Passover-massacre Israel, that group has grown significantly larger.

"We have changed our vocabulary," says Yossi Sarid, head of the Meretz Party and, as such, leader of Israel's opposition. "We don't speak any longer about peace or an agreement. We are speaking now of separation, of unilateral steps taken by Israel based on our own interests."

Sarid's notion of Israel taking unilateral steps to separate from the Palestinians is actually more complex than the very popular idea of building a fence. Since construction will take a long time and a great deal of money, he has proposed that the fence be built and financed with international assistance. The U.S. would, of course, have to take the lead role. And this way, with troops on the ground for the project, the separation can happen quickly rather than having to wait until the fence is actually completed.

"We have bad news for the Bush administration," says Sarid, who has a kind of sardonic sense of humor that takes a little getting used to. "If they thought at the beginning they'd be able to run away, they were wrong. Whenever you run away from the Middle East, the Middle East runs after you. And it will catch you. The U.S. will be here, the only question is when."

Sarid believes it will take more than just U.S. involvement. Other countries will have to step forward as well. The Palestinian Authority has, for all practical purposes, collapsed. Its infrastructure has been decimated. Providing basic services—security, electricity, and the like—has become problematic. Therefore, international involvement is inevitable.

"Our proposal," says Sarid, referring to the Meretz Party, "is that the international community take responsibility and establish a mandate over the territories that will rehabilitate Palestinian society and replace Israeli occupation. Otherwise, out of the suffering, pain, misery, and poverty, the only outcome will be more violence and more terror. Certainly other countries in this region have emerged out of one sort of mandate or another."

A breakdown of order in the West Bank has become a real concern. And the potential problem goes beyond an inability to deliver services. Chaos would provide an ideal opening for Hamas or one of the other extremist organizations to exploit.

Given the current reality, there are essentially four possible scenarios. The bleakest projection is some sort of continuation of the current death spiral the two sides are inexorably locked in. The story line here is, the Israelis pull out of the West Bank and the suicide bombings begin again. As a result, the Israelis go back into the West Bank in a big way and this time deliver an overwhelming, final blow to the Palestinian Authority.

The other three scenarios are avenues to reach some kind of solution, no matter how imperfect it may turn out to be. The first is a negotiated agreement, which is obviously the most desirable and, at this stage, the most difficult to achieve. There is absolutely no chance this can happen if the two sides are left on their own. The Israelis are operating strictly from self-interest now, and the Palestinians are in no mood to do anything at this point other than be appeased for their victimhood.

Henry Kissinger once said the Israelis have no foreign policy, only a domestic one. And this has probably never been more true of both sides than it is today. Neither Sharon nor Arafat could, even if he wanted to,

AFTERMATH: Smoke rises over Jenin refugee camp, where several square blocks of homes were reduced to rubble by the Israeli Army.

"We have changed our vocabulary. We don't speak any longer about peace or an agreement. We speak now of separation, of unilateral steps taken by Israel based on our own interests."

PHOTOGRAPH BY CAROLYN COLE/NEWSCOM.

make a move toward the other side at this moment without it being perceived by his own people as somehow raising the white flag.

This means the only road to a negotiated solution is either a regional conference or an international one. In a forum like this, it would be possible, first and foremost, for everyone to at least pretend to start the process anew. Remember, the Madrid conference that led to Oslo also came at a very bad time, in the wake of the Gulf War (who can forget the Palestinians siding with Saddam Hussein and Iraq?) and the first *intifada*.

A conference of this kind would also present an opportunity to call the Saudis' bluff on their peace plan and provide the cover domestically that both Sharon and Arafat need. Once again, there is no hope of even getting this plan out of the garage, let alone actually test-driving it, without a significant move by President Bush.

"Sharon may have no incentive at all to cave right now, but Bush has to do something because of the war on terror, increasing pressure from the Europeans, and pressure from the Arabs," says UCLA's Steven Spiegel.

"The president's poll numbers have already begun to slip a little, and he only has a year or so before he needs to start thinking about reelection," Spiegel says. "And if nothing's happened by then on Iraq, if we're still looking for Osama bin Laden, and the Israeli-Palestinian situation is still a mess, the Bush poll numbers could really become an issue. All of which is to say, look for increasing U.S. pressure on Israel."

However, given Israel's renewed resolve and Sharon's resuscitated poll numbers, anything more than incremental movement seems unlikely. Sharon's government is already sliding to the right, and he undoubtedly feels buoyed by the fact that he has also received boisterous, enthusiastic support from America's conservatives. And then there is the issue of Benjamin Netanyahu, the once and would-be prime minister who is always looking over Sharon's right shoulder.

The prospects for a conference are not good. One close adviser of Sharon's told me that everyone walked away from Camp David and Taba with different lessons, but the right's was that the divide between the two sides is "unbridgeable." The gap between the parties, he said, on every major issue—security, settlements, holy sites—is just too wide.

If the concept of a broad conference fails, what's left is unilateral action, since neither side will accept an imposed solution. Given all that has taken place over the past twenty months, however, the Palestinians are no longer in a position to unilaterally declare statehood. This leaves the Israelis, who have recently shown substantial enthusiasm for simply delineating a border, defending it with a fence or some other means, and telling the Palestinians in effect, "That's it, game over. Call us when you actually want to cut a deal."

Sharon's thinking here goes way beyond the concept of defining a border and putting up a fence. His plan, to the degree that he has one, involves a fence, sizable buffer zones, and various obstacles to protect Israel's security. There would be a western security zone and an eastern one. The eastern buffer would include the Jordan Valley and the high ground above it. Sharon and his advisers believe the hilltops are necessary to block an attack from the east.

"This is critical," one of his advisers told me, "because using mechanized warfare, an Iraqi expeditionary force could cross Jordan in less time than Israel needs to call up its reserves. So an early-warning setup is crucial."

And in fact, some version of this scenario is, at the moment, the likeliest outcome. Sharon came into office talking about a long-term interim agreement—an agreement that provides security for both sides, enables the Palestinians to hold onto their territorial claims, but addresses none of the truly incendiary issues. It is not the kind of comprehensive, end-of-conflict resolution that was on the table at Camp David, but the world is no longer the same place. This could even come out of some sort of broad conference rather than through unilateral Israeli action.

The Palestinians won't like it, but in a post–Camp David, post–September 11, post-Passover-massacre world, this is the reality. Finally, there is always one other possibility. "The whole conflict for 50 years is about Arab acceptance of Israel as a Jewish state," says former prime minister Ehud Barak.

"So if Crown Prince Abdullah and the other Arab leaders would tell their own people, 'We recognize the existence of Israel as a Jewish state,' that would be the beginning of the end of the conflict."

Don't hold your breath. ■

HOPE FLOATS: Anti-war demonstrators in Union Square Park two weeks ago.

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PHOTOGRAPHED BY BRUCE GILDEN/MAGNUM.

LEFT OUT

Liberal Jews and Palestinians struggle to make their voices heard—and to say the right things. **By Ariel Levy**

LATELY, RABBI ELLEN LIPPMANN HAS BEEN DREAMING about Israel. This never happened before in her nine years leading Park Slope's Kolot Chayeinu congregation, but now the situation in the Middle East haunts her thoughts, day and night. "I don't entirely know *what* I wish the Israeli response to the suicide bombings would have been," she says. "I certainly believe Israel has the right to defend itself, but I feel that the destruction of homes and leaving civilians without access to food or medicine and not allowing people to bury their dead . . . that is not okay. It often feels like this is a minority point of view—it's certainly the minority *expressed* view."

This sense of minority, of vulnerability, is perhaps the one thing shared by every party in the current crisis—American Jews included. At one end of the spectrum are Jews who feel the entire world is aligned against their homeland, and on the other are those who take issue with Sharon's policies but feel that any criticism of Israel is heard as treason. "It has been difficult for Jews to say out loud, 'I love Israel *and* I want to criticize some of what Israel does,' " says Lippmann. "But at the same time, I think it's difficult for progressive Jews to say to the far left: 'We are also outraged by the amount of killing done by Palestinians, and we wish that there were more Palestinians criticizing *that*.' "

In this climate, even a seemingly objection-proof message like "stop the violence" can elicit ire. According to Melanie Kaye/Kantrowitz of Women in Black, a group of women who hold weekly vigils at Union Square, their demonstrations are regularly heckled with two kinds of chants: "Arafat's whores" and "Hitler should have finished you off."

"The voices of support for the Sharon administration are so strong that any voice that is in *any way* discordant is seen as anti-Israeli," says Norman Rosenberg, the New Israel Fund's executive director. "For us, Israel's survival is paramount, but what *kind* of Israel is crucial, too."

Doubts about Israeli policies, though, tend to be met with one question: *What about the suicide bombers?* "The first thing you have to do is make clear that you are not an apologist for Arafat," says Mark Rosenblum of Americans for Peace Now, "and tell Jews that you find Palestinian violence every bit as abhorrent as they do. You have to show your bona fides and say, 'I have family in Israel, too.' But there's only one way for Israelis to get long-term relief: by retreating to a border that's defensible."

"What bothers me so much is a degree of McCarthyism among Jews," says activist Minnie Berman. "You're with us or against us, like Bush's line. At the pro-Israel rally in D.C., people were spat on for carrying peace signs! The other extreme is people saying, 'You want to show Palestinians that they have allies, Jews who care.' I'm not here for that! There has to be a position in between. Too many Jews just wring their hands. But if you don't do something, you're a bystander, and I don't think that's a responsible position given our history of bystanders."

APRIL 6 WAS A COLD DAY, BUT SEVERAL THOUSAND people showed up at Borough Hall for the "March for a Free Palestine," across the Brooklyn Bridge. Among them were delegations from Jews for Racial and Economic Justice and Jews Against the Occupation. Posters ranged from the sedate—PEACE, STOP THE VIOLENCE—to the inflammatory—SHARON=HITLER. An old Jewish lady smiled at a tiny Palestinian kid holding his father's hand and shrieking, "End the ahcoopayzun now!" Her face fell when he switched to "Hey Sharon, what do you say? How many kids you kill today?" Lisa Kahane, a Jewish photographer from Manhattan, attended because, she says, "it's like, *hello*, the Jews are the fascists this time." Still, she wasn't entirely comfortable. "When I heard the chant 'Death to Israel!,' that made me want to walk away," she says.

Monica Tarazi of the American-Arab Anti-Discrimination Committee, an organizer, has tried to moderate the rhetoric. "When we've said, 'This chant or that sign alienates an otherwise sympathetic constituency,' they say, 'Oh, that makes sense.' But it's a fine line between thinking strategically and engaging in censorship, which I have no right to do."

Annemarie Jacir, a 28-year-old Palestinian Columbia grad student at the march, resents what she sees as the media's fixation on Palestinian violence. "For so many people, suicide bombers have become the No. 1 issue—the *only issue*—as if there's no context. *Of course* I condemn suicide bombers, but it's difficult to live here as a Palestinian, because you look at papers and you are constantly being told your blood doesn't matter."

LAST TUESDAY NIGHT, NADIA HIJAB, A CHIC, middle-aged Palestinian activist and consultant to the United Nations and World Bank, shared a stage at NYU with Jon Schienberg, the director of new media at the Israeli Consulate. "We need to spell peace with a *J*, for justice," Hijab said, going on to speak about the difference between "absolute justice," which would entail "turning the clock back to 1917" (which would "create grave new injustices for Jews"), and "achievable justice," which would mean stopping the annual U.S. $4 billion in aid until Israel ends its occupation.

Then Schienberg spoke. He pointed out that Israel is the Jewish homeland, too. He said Israel has been dragged into a war it doesn't want "because 28 Jews were killed on Passover," and that there has not been "a single Israeli suicide bomber."

A young man in a *kipa* turned to his neighbor and gave a little snort. "They're talking about totally different things," he said. "This isn't even a conversation." ■

"For so many people, suicide bombers have become the No. 1 issue—the *only issue*—as if there's no context. As if by nature Palestinians want to blow up Jews. *Of course* I condemn suicide bombers, but it's difficult to be living as a Palestinian here because you are constantly being told you don't count."

IF YOU KNEW

As the top editor, Suzy Wetlaufer brought spark and energy to the stolid pages of the *Harvard Business Review* while regaling colleagues with tales of her exploits among the moguls featured in the magazine. Then she met Jack Welch, and good things *really* started coming to life. **By Lisa DePaulo**

LAST OCTOBER, SUZY WETLAUFER, THE EDITOR OF THE *HARVARD BUSINESS REVIEW*, returned to her Watertown office breathless and giddy after a trip to New York. She had gone down to interview America's Mogul, Jack Welch. Which, at the time, seemed like nothing more than a score for the *Review*. "We got along great, we had the *best* time," she gushed to one senior editor. To another, she said that, in the charismatic former CEO of General Electric, she had "finally met a man with as much energy" as she had. Then: "Jack says he wants to spend the holidays with me and my family."

It was a bit over-the-top—but then again, that was Suzy Wetlaufer.

"She was ecstatic," remembers Harris Collingwood, a senior editor who would, in the months to come, fall on his sword over Harvard's handling of the affair. "At the time, I didn't say anything. I know this sounds crazy, but it was just sort of standard fare. It really wasn't anything out of the ordinary."

Indeed. Wetlaufer, a vivacious 42-year-old Harvard M.B.A., Baker scholar, novelist, mother of four, and Sunday-school teacher—with a penchant for Prada and Chanel and fabulous shoes—had brought more than a little snap, crackle, and pop to the offices of the stuffy *HBR*. During her year-and-a-half tenure at the top of the masthead, the magazine—already prestigious and hugely profitable to Harvard—got better and buzzier.

But inside *HBR*, the best copy was Suzy. And it wasn't just that wild romance she had with a 22-year-old editorial assistant. From her open corner office, with a photo of Bono thumbtacked to the wall, she held forth like a modern-day Scheherazade, say former and current staff members. She was so well known for regaling the troops with tales of her (let's face it, much more interesting) life that Collingwood came up with a name for it: "Backstage at the Suzy Show." Says another editor, "She always saw herself as being in a dramatic production of her own creation. It was fun, at least at first. You know, most of us here are fairly drab, boring editors. Our private lives aren't that exciting. So it was kinda thrilling to vicariously experience the world through Suzy."

This time, however, they got more than they bargained for. Wetlaufer's interview-turned-romance with the mighty (and married) Welch would soon turn into a rapidly unfolding morality play, a drama that tested the ethical underpinnings of *HBR*, demoralized the staff, embarrassed Harvard, cost Wetlaufer her job, and could end up costing Jack Welch $450 million.

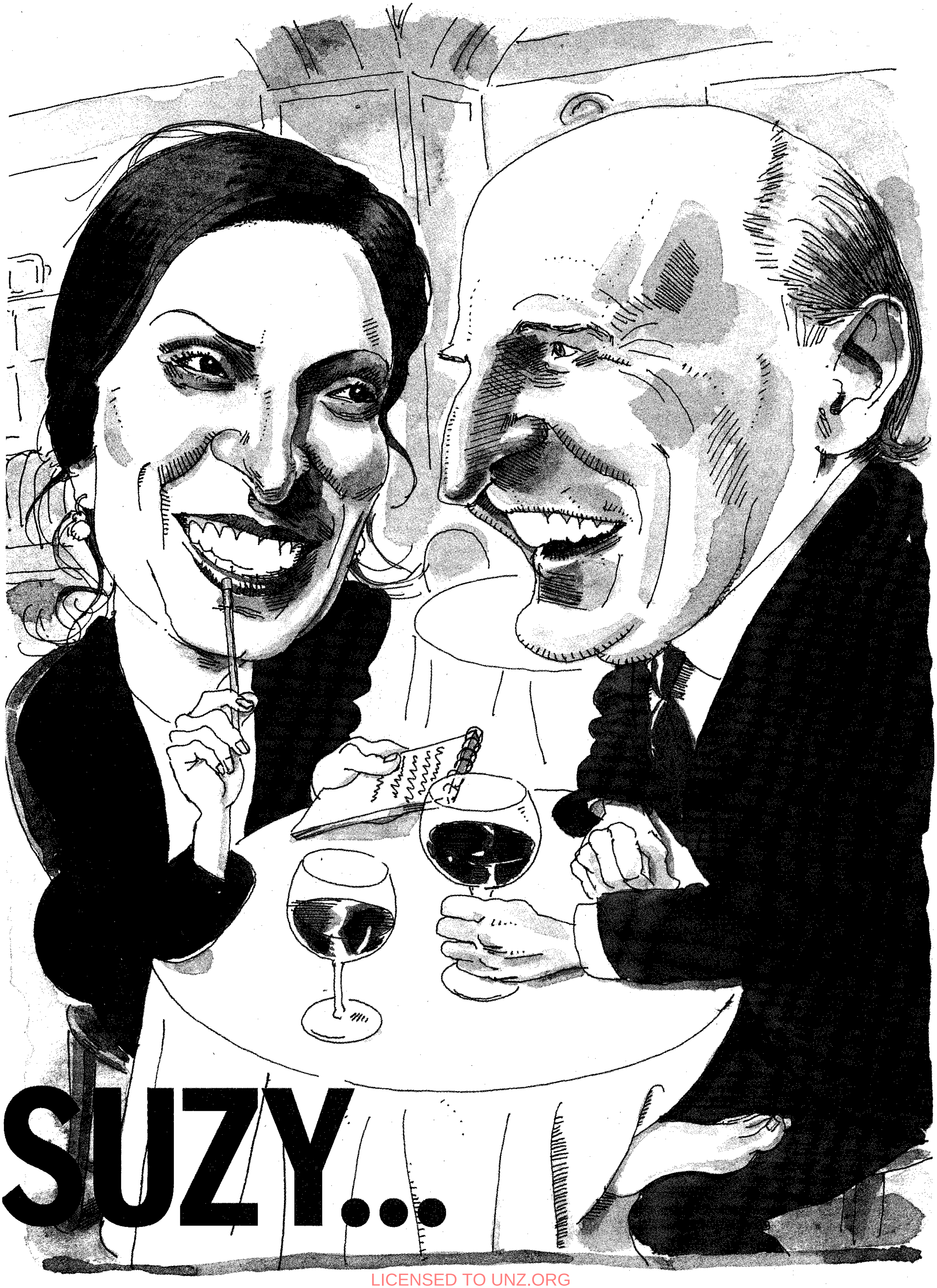
In the end, her forced resignation last Wednesday—after an initial arrangement six weeks ago that would have preserved a role for her at *HBR*—wasn't so much a result of the Welch affair but of Harvard's sheer terror of being mortified by Suzy once again. She'd done nothing new in recent weeks to bring about her downfall. In fact, she wasn't even there to stir up trouble; she'd been asked to stay out of the office. But reporters asking questions about her earlier romance with the editorial assistant apparently finally led her bosses to believe she had been less than forthcoming with them. By late Monday, they were talking about firing Wetlaufer. A second round of negotiations led to her resignation.

The big surprise is that Wetlaufer may not give a damn. Jack and Suzy are head-over-heels, and are already talking marriage. "She fell in love, what's the big deal?" says her sister and best friend, Della Cushing, who wondered weeks ago why Suzy even wanted to stay at *HBR* with "all those big babies."

"Everything they used to love her for, now they hate her for," Della points out. "I think she should start a new magazine. Called *Jack*."

"BACKSTAGE AT THE SUZY SHOW" COULD BE wildly entertaining, even if it was sometimes difficult to separate fact from fiction. Staff members recall Wetlaufer telling tales about recently separated Ford CEO Jacques Nasser, for example, including the time she accompanied him to Game 1 of the 2000 World Series and sat in a VIP box "flipping through *Vogue*." (Her colleagues were appalled; "I said, 'Tickets to the World Series are *wasted* on people like you,' " remembers Collingwood.) And there

ILLUSTRATION BY JOE CIARDIELLO

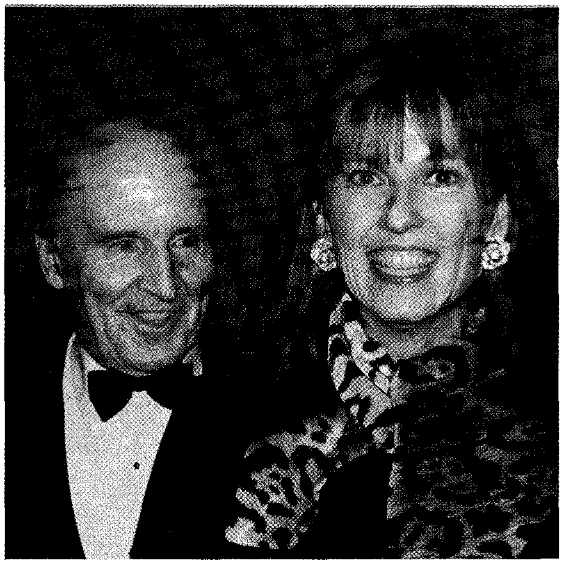


SUZY...

was the time she interviewed Peter Brabeck-Letmathe, the CEO of Nestlé, who "invited her to go fly someplace and land on a glacier," she told one staff member. The office was inundated with Nestlé chocolates for weeks. More impressive were the huge flower arrangements from Nasser—"top of the line, from the best place in town," according to a staff member who worked intimately with Wetlaufer. "The flower carcasses around here were immense."

When Suzy flew to Ireland at Christmastime in 2000, she bragged that Nasser showed up and they rang in 2001 at a pub. "She told me this great story," says Collingwood, "about being in a bar with a bunch of drunken Irishmen with Jacques and Jacques's brother, and how everybody got hammered and they were playing rock and roll. So she jumped up on a table and started dancing and took off her shirt and was dancing on the table in her black bra."

One of the perks of dating a CEO is use of the company jet, especially if he lives in Michigan. According to the colleague who worked directly with Suzy, "she would fly out to see him often," and he would send "the Ford plane." Even management "knew that Suzy was dating Nasser, *everybody* knew," says one Harvard executive. "We were happy for her," remembers one staffer; after all, the romance didn't start until late 2000 and her interview with Nasser had run the previous February.



GE WHIZ: Above, Jack and Jane Welch at a fund-raiser in 1998; opposite, Suzy Wetlaufer recently at the Harvard Business School; Welch at CNBC's tenth-anniversary party in 1999.

There's just one hitch. Through her spokeswoman, Karen Schwartzman, Suzy denies having had any personal relationship with Nasser, as does he. "There was no romance, and there's no friendship *at all*," says Nasser, who was ousted from Ford in October. "I've never sent her anything, I don't even know her! I've never been to a World Series," he adds, laughing, over the telephone from Australia. And the bit about the black bra? "I don't think I've been to Ireland for at least a decade."

Nasser says that the first he heard about the rumors was when his excellent friend Jack Welch called to tell him "there were rumors going around. He said Suzy had denied it."

IN NOVEMBER, A MONTH AFTER SUZY'S INterview with Welch, she made another trip to New York for an *HBR* photo shoot. For weeks, staff members say, she'd been begging her boss, Walter Kiechel, editorial director of Harvard Business School Publications, to run her photograph on the "Editor's Letter" page. Finally, he'd relented. Okay, he decided, but only with their cover boy, Jack Welch. (Thank you, Walter.)

By this time, plenty of Suzy's confidants—both inside and outside *HBR*—knew that Suzy and her famous subject were enamored of each other. And if anyone had any doubts, they were assuaged when the boss landed back in Boston after the photo shoot. "She told me he wanted to make her the next Mrs. Jack Welch," remembers Collingwood.

Then came the jewelry. *Accepting gifts while she's working on a story?* the staff whispered. *Can't we draw the line somewhere?* When one editor confronted her about this in a huff—"Did Jack Welch give you a diamond bracelet?"—Suzy smiled and replied, "It wasn't *diamonds!*"

Later, the staff would put together the time line of when the sex began, based on what Suzy had come back and shared: After the photo shoot in GE's offices, where Jack once reigned supreme, the couple repaired to the '21' Club for a lingering lunch. That evening, they went out dancing. Later that evening is almost certainly when they officially crossed the line between reporter and subject. She told at least one editor that she spent some quality time at Jack's apartment at Trump Tower.

All of which might have gone unnoticed by the world outside Harvard had it not been for The Phone Call. On December 26—as Wetlaufer's big interview, titled "Jack on Jack," was heading to the printer—Jane called.

Jane—the current Mrs. Jack Welch—was none too pleased that her husband was doing more than being interviewed by Suzy Wetlaufer. She reached Suzy at home in Lexington, Massachusetts. A high-powered lawyer who gave up her career at Jack's insistence when she married him thirteen years ago, she wanted to know: Wasn't Suzy at all worried about compromising her journalistic integrity by sleeping with her husband?

A FRIEND OF SUZY'S TELLS *NEW YORK* THAT Jack had confessed the affair to his wife (albeit after "Jane picked up the extension while she was talking to Jack," the rumor went). The liaison was only a month or two old, but friends say the 66-year-old Welch was already so taken with Suzy that he fessed up. Even more amazing, when the affair was exposed—in the March 4 *Wall Street Journal*—Neutron Jack stood by his mistress, not his wife. Suzy is "quick" and "funny," he told the *Journal*.

Della says the phone call from Jane jolted Suzy. "She was very surprised," says Della. "And I think it made her nervous. I mean, it was so confrontational."

It also made Suzy call Kiechel and come clean. Sort of. Staff members gripe that Walter would've had to have been on Mars not to have heard about the affair, so rampant was the scuttlebutt. But Kiechel, who is based in New York, claims that while he was aware of the buzz, this was the first time he was hearing that his editor had become *involved* with Welch. "She called me up and said, 'Look, I completed this interview, it's ready to go to the printer, but the nature of my relationship with him has changed. It's become more of a personal friendship,' " remembers Kiechel. "And that 'in light of that, there may be people who don't understand, and might think that it somehow has tainted the editorial objectivity of the *Review*.' "

Suzy suggested that they pull the piece. But subscribers had been promised a big Welch story in the February issue, and ads had been sold against it. So Kiechel came up with a different solution: They would dispatch two reporters, Collingwood and Diane Coutu, to reinterview Welch. ("Suzy, you starfucker," Collingwood said when she gave him the assignment. "What happened now?" "Jane called," Suzy replied.)

The reinterview was set up for New Year's Eve at Jack's pad in the tony Lost Tree development in North Palm Beach. The ground rules were that Suzy could have nothing to do with the editing and Welch would be allowed "three changes" to the final copy. This is standard operating procedure at *HBR*, where stories are considered "learning tools" for the 230,000 subscribers who pay $118 a year. Which

PHOTOGRAPHS: CLOCKWISE FROM LEFT, GREGORY PACE/CORBIS SYGMA; PAUL FOLEY; NAJILAH FEANNY/CORBIS SABA.

prompted the Washington *Post*'s Howard Kurtz to quip later: Weren't they already in bed with their sources?

Collingwood, however, was an experienced, well-regarded journalist who had worked at numerous publications and was none too thrilled to be giving up New Year's Eve with his girlfriend to reinterview his boss's boyfriend. "It was a terrible position to be in," says Collingwood. "Finally, we decided to just be professionals and do the best interview we possibly could."

For two hours, as Harris and Diane talked with Welch on the veranda, they peppered him with weighty "learning tool" questions about his decades as a business leader. The conversation ended when Welch got up and said, "I'm gonna have to kick you guys out of here, I've gotta go meet my wife for lunch."

THE GRUMBLING ABOUT SUZY AND JACK HAD to this point been kept within the walls of the *HBR* offices, but that would end in early January, when *Wall Street Journal* reporter James Bandler began sniffing around. The *HBR* staff had a great deal of respect for Bandler, which is why they were freaked out. *How much did he know?* they wondered. "Who's the mole?" Suzy began to scream. The powers-that-be at Harvard were even less amused.

The damage control began. The *Daily News* reported that Welch tried to quash the story by calling his friend and *Journal* managing editor Paul Steiger. Kiechel had the presence of mind to call the photographer who had shot Jack and Suzy together to lock up the rights to his negatives "for another six months." But how to handle Bandler? So intimidating was the threat of exposure in the *Journal* that in early January, Kiechel appeared via video conference to address the top editors (excluding Suzy). Kiechel says the main purpose of the meeting was to address whether the interview should run at all. But staff members recall it differently.

"It was this really uncomfortable meeting," remembers Collingwood. "We were talking about the ethics of our interviews and this had gone too far and this isn't the first time that Suzy's been involved with her subjects. And at one point he tells us, 'Well, you know, when Norm Pearlstine was trying to know Ross Perot, he baby-sat Perot's kids. And if you know Pearlstine, he doesn't even like children.' And we were like, 'Walter, there's a difference between getting close to your sources and *fucking* them.' " By the end, Kiechel assured them that he would immediately "form a task force" to come up with an "ethics policy" for the future of *HBR*. And that if anyone got any media calls, to please refer them to him and the head of P.R.

At a staff meeting on January 10, a few days after the video conference, Suzy apologized for the trauma she had caused. "It started out fine," remembers one person in attendance. "She just said, 'I'm sorry.' But then," he says, laughing, "she got that 'onstage' look, and just went on and on." She talked about how meeting Jack Welch was a "blessed event," how it was "true love" and "how could she ever have expected it?" But what was she to do? It was fate, and it was "heavenly." Then she said, "I want you all to be happy for me, I've had a really hard year." Then her voice caught into a little sob.

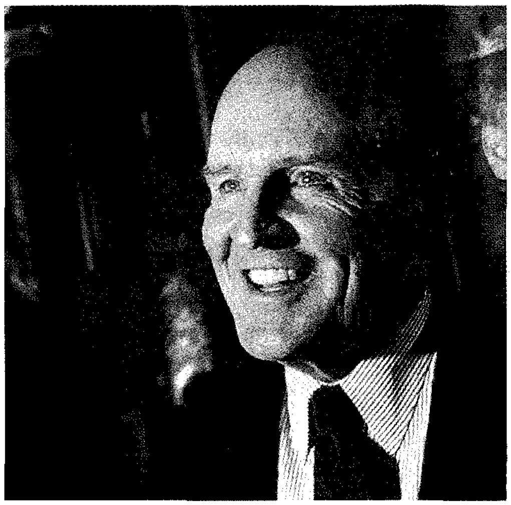
"SHE WAS FLATTERED THAT SOMEONE AS IMPORTANT AS JACK felt that way about her," says Suzy's sister Della. "She didn't believe he could even like her that way. I mean, this is major-major."

On January 16, Collingwood put his thoughts in writing to Kiechel. "Dear Walter," he wrote, "Emulating the brave lady at Enron who sent a warning letter to Ken Lay because she thought he should know the facts, I want to make you aware of what life is like here. . . . The *HBR* culture is in shambles." In a long, anguished e-mail, signed "in sorrow and anger both," he expressed his concerns about the reputation of the magazine he had come to love and the editor who loved too much. "The undisguised kick she gets from companioning high-profile, powerful men is one of the reasons some of us on the staff swallowed our qualms about the way she mixes her personal and working lives. I mean, who wants to be the killjoy who spoils her transparent sense of fun?"

SUZY WETLAUFER WAS NAMED EDITOR OF *HBR* in October 2000. Her promotion from executive editor was concurrent with the magazine's going from bimonthly to ten times a year, and with a million-dollar marketing campaign—the slogan was "Sometimes a magazine opens you"—to boost the *Review*'s profile.

Even Suzy's detractors will tell you she's a stellar editor—smart, quick, and passionate about both the subject matter and her staff. She began to recruit more top talent, including Collingwood and another senior editor, Alden Hayashi. "I was seduced by her," says Hayashi. "Though that's probably not the right word in this context. She's just very energetic, very charismatic, and she had all these great plans."

Her credentials were sterling: Along with all those Harvard degrees, she had earned her journalist's stripes at the Associated Press, the Washington *Post*, and the Miami *Herald*, and she'd even found success as a novelist. Her 1992 thriller, *Judgment Call*, tells the story of a female reporter, a "beautiful, fun, sassy-mouthed flirt," who becomes *(continued on page 89)*



Jane of All Tra

After years of being the woman behind Robert De Niro—she produced *Analyze This, Meet the Parents, Wag the Dog*—Jane Rosenthal is finally taking her star turn. This major Democratic Party fund-raiser, shopaholic, mother of two (did we mention that she creates children's books in her spare time?) has a plan to save lower Manhattan. It's called the Tribeca Film Festival. **By Meryl Gordon**

THERE ARE VERY FEW PEOPLE WHO WOULD BE SANGUINE ABOUT DELIVERING bad news to Robert De Niro—especially first thing in the morning. But at 8:30 A.M. on a recent Tuesday, Jane Rosenthal, sitting in the back of her chauffeur-driven black SUV, cheerfully answers her cell phone ("Hi, Bob, you're up early") and cuts without apology to the chase: The script for *Analyze That*, the sequel to the blockbuster comedy that starts filming in less than a day, is still a work in progress. "The beats are still off on some of the jokes," she tells him evenly en route to drop her 7-year-old daughter at Brearley. Scenes between De Niro and Billy Crystal, reprising their respective mobster-shrink roles from *Analyze This*, are still being cut or reshaped by Harold Ramis, the beleaguered director-screenwriter. "It's better," she adds diplomatically. "We're not there yet. But we've got 24 hours."

She switches seamlessly to the other high-profile, high-anxiety production she and De Niro are collaborating on at the moment, the Tribeca Film Festival, also debuting within days. "Did I tell you that Oliver Sacks has agreed to be on a panel? Hey, Bob, I gotta go, I gotta walk Juliana into school, I'll call you later."

IT WAS JANE ROSENTHAL WHO, IN THE ANguished weeks after September 11, suggested to De Niro that they jump-start a long-standing plan for a film festival in their traumatized neighborhood.

"I said, 'Yeah, let's go for it, let's commit to it,'" says De Niro, an eighties pioneer in putting Tribeca on the map as both a downtown destination and the unofficial capital of the New York film community. De Niro, whose office in a converted coffee factory directly overlooks ground zero, says of the festival, "If there was ever a time to do it, it was now."

Better brace for limo gridlock in Tribeca starting May 8: Their idea has morphed into a Cannes-style film festival south of Canal, with premieres of the summer's hottest movies, including the latest installment of *Star Wars* and the chick flick *Divine Secrets of the Ya-Ya Sisterhood;* parties with the likes of Hugh Grant, Sandra Bullock, and Al Pacino; a free rock concert to be broadcast on MTV; a children's street festival; and 155 films screening at seven venues. To plan an artsy film festival typically takes a year, but Rosenthal and De Niro have created this event in a mere four months. And ever since April 3, when filming started on *Analyze That*, De Niro has been tied up on location. "I told Jane, 'Just tell me what you want me to do, and I'll do it,'" he says.

So Rosenthal has tapped her unparalleled Palm pilot of entertainment-political names: enlisting Ben Stiller to perform for free in TV ads, asking Richard Holbrooke for advice on landing Nelson Mandela as a speaker, calling on Deputy Mayor Patti Harris to slice red tape. "Jane cuts a swathe through New York City. She can rally the troops," says Harvey Weinstein, the co-chairman of Miramax. "She has political connections all the way to the top, whether it's Republicans like George Pataki or friendships with ex-president Clinton. She can also rally the mommy brigade. Do not underestimate that group. They can work you and blackmail you and get anything done."

Rosenthal's husband, real-estate financier Craig Hatkoff, has also been working full time on the festival, lining up insurance and landing sponsors (American Express signed a multi-million-dollar, three-year deal). These days, the couple, who moonlight as major Democratic Party fund-raisers, talk on the phone or e-mail each other several times an hour (yes, an hour) on festival or family business. As Paula Weinstein, Rosenthal's co-producer on *Analyze That*, says, "This is the moment when all the parts of Jane's life have come together."

PHOTOGRAPHED BY FRANK W. OCKENFELS 3

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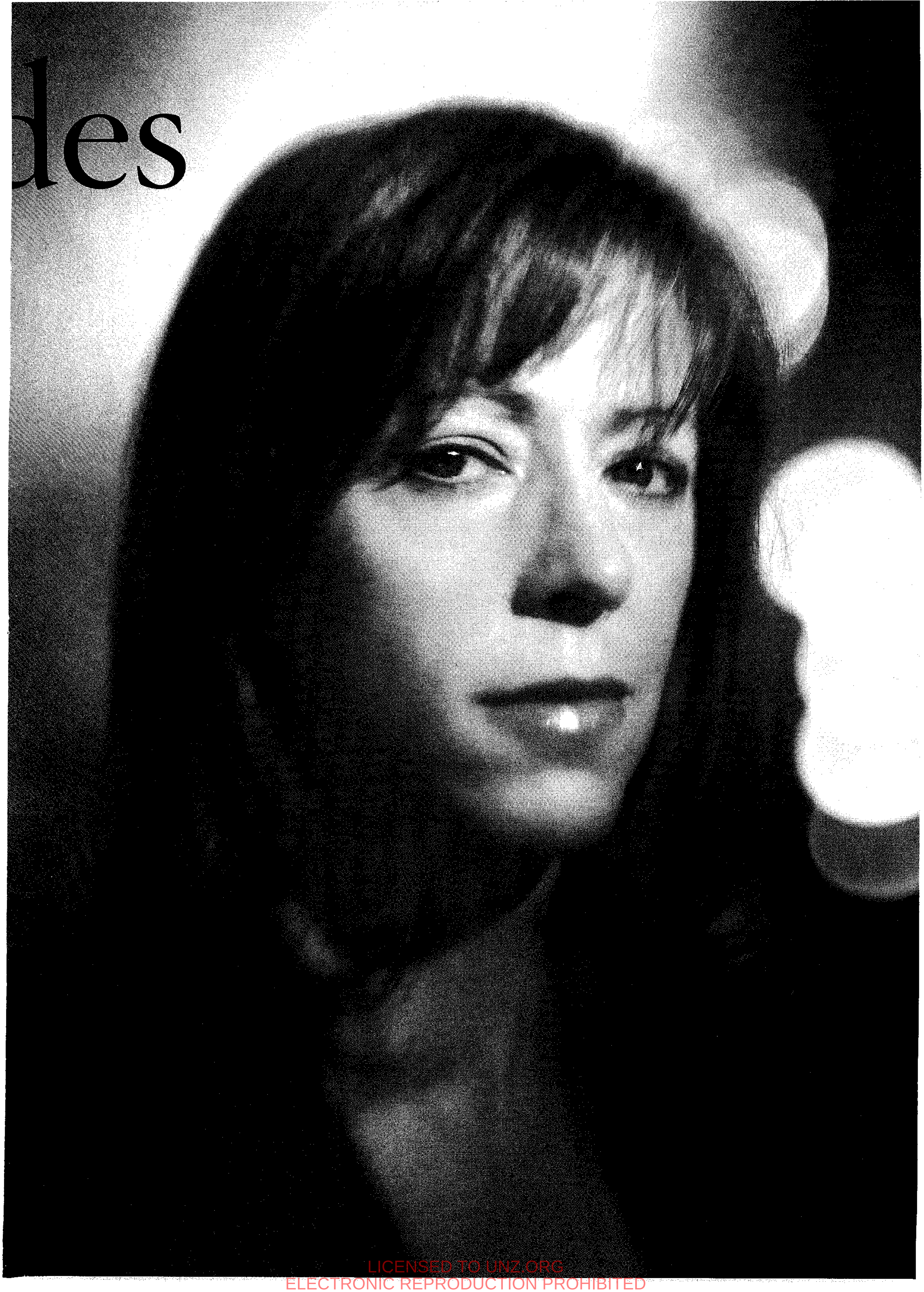


And all parts of her personality, too: In the countdown to the festival, Rosenthal switches personas from sarcastic New Yorker to pragmatic producer to manic hostess-with-the-mostest. Urging a Los Angeles agent to attend the festival, Rosenthal told him she'd arranged hotel and airline discounts. "I feel like a used-car salesman," she says, hanging up the phone. "I've got deals!" Her friend Jennifer Maguire Isham, a former CNN executive recruited to supervise the festival, says, "When Jane chose the jurors for the festival, she said it was the equivalent of trying to cast the perfect dinner party." Which is why Holbrooke, Julian Schnabel, and Isaac Mizrahi will be judging the films, along with Frances McDormand, Helen Hunt, and Barry Levinson.

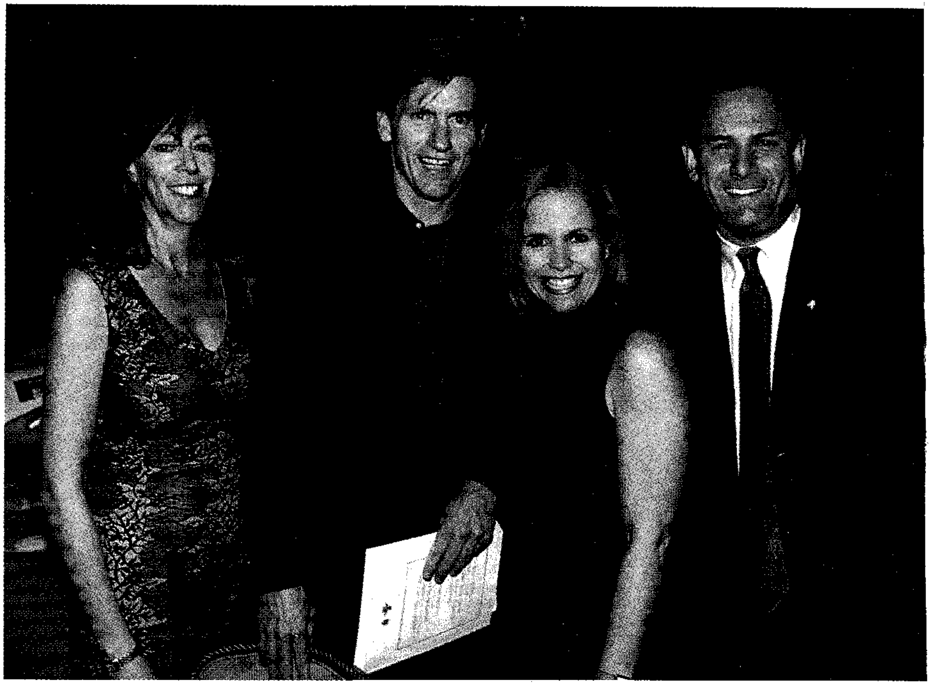
As she careers from her trailer on locations for *Analyze That* in Manhattan and New Jersey back to her office to handle festival business, Rosenthal is worrying simultaneously about everything from filmmakers' time slots to transportation between events to toilets and phones at the hospitality center. "Janie has a go switch," says her friend Wendy Wasserstein, marveling at Rosenthal's stamina. "I have a go-to-bed switch."

IN HOLLYWOOD, THE LONG-RUNNING WORKing relationship between Rosenthal and De Niro is a subject of great curiosity. "They are such an odd couple," says Stacey Snider, chairman of Universal Studios. "She is Miss Glam, this fund-raising, producing person. She puts it all out there. He seems to keep it all inside and use his feelings for his profession."

The pair have produced seventeen films together, a mixture of monster hits and art-house movies. She has edged the actor, known for brilliant, brooding performances, into more comedic roles, a career-enhancing move that has brought him a new generation of fans. The script for *Meet the Parents* had been floating around Hollywood for several years when Rosenthal made it a go by first suggesting to Universal that De Niro would be ideal for the father-in-law-from-hell, and then convincing the actor to take the part.

Harvey Weinstein, who rents office space in De Niro's Tribeca Film Center and has had an entertainingly volatile relationship with the duo, says, "Jane can make Bob do things the right way, the polite way, and Bob will listen to her in a way he'll never listen to Marty Scorsese and me. He has the ultimate respect for her."

How does she handle Mr. *Raging Bull*? As Rosenthal says flippantly, "I have a talent for dealing with difficult men."



Rosenthal has sought to broaden Tribeca Productions' output by deliberately making movies that do not star De Niro, including the soon-to-be-released screen version—starring Hugh Grant—of Nick Hornby's best-seller *About a Boy*.

"A lot of people who work with actors have the need to make themselves important, and want to be the bridge between the actors and the world," says Paula Weinstein, who first worked with the pair on *Analyze This*. "Jane has none of that. Her identity is not caught up with him in that way. Only a very secure person can do that."

That said, the Bob and Jane Show could win at least a Golden Globe for playing off their disparate identities. Jay Roach, the director of *Meet the Parents*, describes his first encounter with the pair in a hotel suite: "Bob is quite a warm guy, but he creates anxiety in the hearts of most people who meet him. He's an intimidating presence, which he kind of enjoys perpetuating. Jane is incredibly comforting, and she helps you through those moments." Denis Leary, who was in their *Wag the Dog*, says, "Bob is confident in her, because she handles everything. He can just show up and do his work. He doesn't have to stand there and fight for his things, because it comes out of Jane's mouth."

De Niro is notoriously reluctant to reveal much of himself in interviews—he's the master of the inarticulate, sentence-drifting-off riff—but he is eager to praise his partner of fourteen years. "She will tell me what she feels, and she'll disagree with me and stuff. Sometimes I'll want to do it this way, and she'll say, 'Let's stop and think for a minute.' She has been a very good complement for my, uh, thinking."

ON THE MORNING OF SEPTEMBER 11, Rosenthal was in a Town Car with her driver Henry Kumi. They had dropped off her daughter at school and were pulling out of the Brooklyn-Battery Tunnel as the first plane crashed into the World Trade Center. Trapped in the chaos downtown, they had made their way by car to the South Street Seaport when the first tower collapsed. Even now, she tears up at the memories. In the midst of a completely unrelated conversation in her office one afternoon, she stands up abruptly and says, "Come with me," marching two doors down to De Niro's handsome corner office decorated with leather couches, movie

PHOTOGRAPHS BY PATRICK MCMULLAN.

posters, a wooden bar counter, and a direct view of ground zero. Pointing out the window, she begins talking about what it was like to work amid the noxious smells and heartbreaking sounds. “The fires didn’t stop for months. There were days it felt like *Apocalypse Now*. We still hear fire trucks racing down with sirens on every time they find a new body.”

The site is located to the left of the Tribeca Film Center, and the harried festival staff has come up with an unofficial mantra, muttered as a motivator to deal with the long hours: “Look left.” In the neighborhood, merchants have been economically devastated; the prospect of some 40,000 people arriving for high-voltage fun is considered a godsend. “Jane and Bob are downtown heroes, an over-used word, but it applies to them,” says Carl Weisbrod, the president of the Alliance for Downtown New York. “A lot of people have clout, but very few exercise it so selflessly.”

JANE GANG: Opposite: top, Jane Rosenthal with Denis Leary, Katie Couric, and Craig Hatkoff at a benefit last year; bottom, with Robert De Niro. Above: clockwise from top left, Rosenthal, Perri Peltz, Jennet Conant (center), Sandy Golinkin, Jennifer Maguire Isham, Elizabeth Saltzman, Patty Newburger, and Meryl Poster in the Hamptons last summer.

Clad casually in a black T-shirt and green khakis, Rosenthal works the phone this afternoon, trying to lock in celebrity panels (“If we can get Mike Nichols and Meryl Streep, let’s make it a conversation”) and line up musicians for the free concert. (“We have Sheryl Crow and Wyclef Jean and a guy who’s really buzzy,” she tells a record exec, “but I haven’t heard his tape yet because I had to listen to *Sesame Street* in the car yesterday.”)

She jumps from call to meeting to call, yelling out constantly to her three assistants to check on her next obligation. In one ten-minute period, she hunts for the name of a man she wants to invite to the festival (his firefighter son died at ground zero), fires an actor whose role has just been cut from *Analyze That*, and manages a call from London about a musical that she and De Niro are producing (*We Will Rock You*, based on the music of the rock band Queen).

She relaxes briefly only when Isham arrives to screen a series of spoof TV ads for the festival, featuring an unshaven Danny DeVito (gruffly acting Tom Cruise’s role in *Jerry Maguire*), Drew Barrymore (pretending to be tough guy Joe Pesci in *GoodFellas*), and Ben Stiller (hamming it up as Russell Crowe in *Gladiator*). Rosenthal, beaming, shows off the crystal apples she and De Niro bought from Tiffany as thank-you gifts for the actors, cheerfully admitting, “In another life, I could be a personal shopper.”

But as the day wears on, with the pressure to produce two big-budget projects intensifying, her mood flags. At one point, she puts her head down on her desk like a second-grader ordered by a teacher to take a time-out. “I’m having a breakdown,” she whispers.

By the time she gets in a Town Car to head home, it’s 9 P.M. After arranging for an early-morning pickup so she can watch the dailies from *Analyze That*, reassuring Juliana, her daughter, on the cell phone (“Please don’t go to sleep, I’ll be home in a few minutes”), and checking on 3-year-old Isabella, she sits back in the dark and muses, “I keep reminding myself I’m going to make mistakes. I know that no matter what I do, some important person will feel snubbed.”

She shrugs and issues an exhausted plea. “I just hope people will understand we’re only doing this to try to help downtown.”

FOR ALL THE STEREOTYPES OF THE MOVIE PRODUCER, Rosenthal is not even remotely the Botoxed personal-trainer type. She scarcely wears makeup (just a touch of lipstick), and her eat-what-I-want diet would appall a nutritionist (French fries and spinach for one typical lunch). While she is an occasional yoga enthusiast, her true hobbies include trolling eBay for collectibles (she’s addicted to Victorian napkin rings) and shopping for clothes and Manolo Blahniks (low-heeled versions, so as not to emphasize her five-foot-nine-inch height).

“Jane is a high-powered executive, but she’s very much a girl,” says the blonde Isham; the two of them have a running joke about the blonde versus brunette view of life. A world-class networker, Rosenthal has a loyal cadre of girlfriends who include Wasserstein, Caroline Kennedy, Comedy Central Films vice-president Patty Newburger, and veteran TV reporter Perri Peltz. The latter two are also currently working on projects with Rosenthal. “Jane and I do some of our best work in the changing rooms at Gucci, Ralph Lauren, Donna Karan,” says Peltz. “Walking Madison Avenue is just as good as nine holes on the golf course.” Rosenthal has hired so many pals that Peltz and Isham printed up joke business cards for her: “Jane Rosenthal. If you have a friend, I have a job.”

Wasserstein, who spent three weeks in the hospital with complications before giving birth to her premature daughter, says Rosenthal was her anchor during those scary days. “She came to the hospital every day,” recalls Wasserstein. Rosenthal not only consulted with doctors but brought in the Tony-winning costume designer William Ivey Long to decorate the room. “I named my daughter Lucy Jane after her,” says Wasserstein.

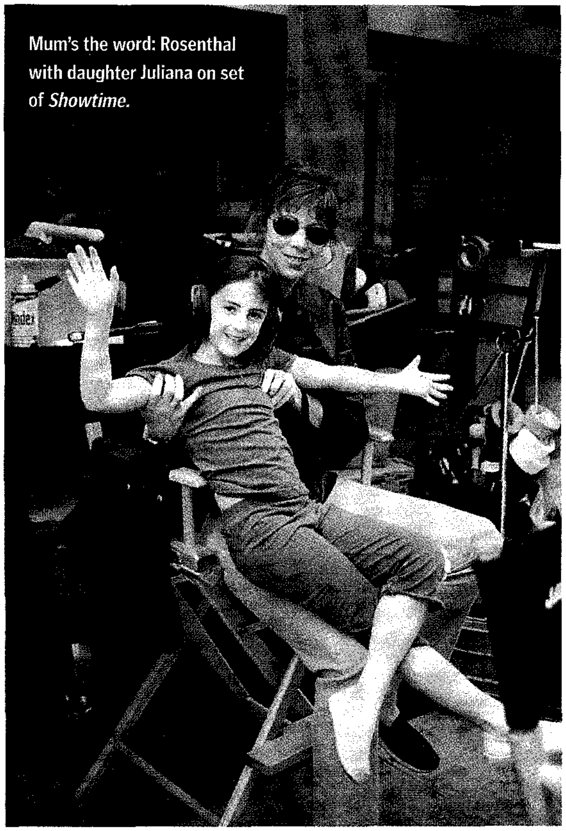
Rosenthal’s serene apartment in the Dakota, with extraordinary Central Park views, sports Oriental rugs, a collection of antique globes, a Steinway piano, and an entire room devoted to Hatkoff’s guitars. The intensely wired Rosenthal met her easygoing husband when he was representing De Niro on a real-estate project. “Jane is a doer, and our entire marriage has been about working on projects together,” says Hatkoff, citing the construction of their Bridgehampton home, and their decision to hold a political salon in their living room, where framed photos of the Clintons perch on a side table. Rosenthal and Hatkoff became involved with Democratic fund-raising in 1997 at the instigation of Hatkoff’s older sister, Susan Patricof, and her husband, venture capitalist Alan Patricof, who befriended the Clintons back in 1991. “We asked Jane and Craig to do a fund-raiser,” says Susan, “because we were looking for a younger crowd, for people who hadn’t been exposed to the political scene.” Rosenthal, of course, pulled out all the stops: Her first foray featured De Niro, Leonardo DiCaprio at the height of his *Titanic* fame, and a cast of movers-and-shakers for a $25,000-per-person dinner at which Clinton played the saxophone.

The beneficiaries of the couple’s energies range from the presidential all the

PHOTOGRAPH COURTESY OF JANE ROSENTHAL.

way down to the, um, amphibian—specifically, a Cuban tree frog that jumped out of a shipment of plants delivered to Rosenthal's office. Rather than kill the creature, Rosenthal promptly called the Central Park Zoo for advice and ended up sending over the frog by limousine. She repeated the story to her husband that night, and when he idly mentioned that the tale might make a good children's book, she jumped on the idea. He typed up a treatment, she shopped it around, and they landed a book deal for what became *Cesar's Amazing Journey*. "I've learned," says Hatkoff: "Be careful what you wish for around Jane."

THE OLDEST OF THREE CHILDREN, Rosenthal, now 45, grew up in the provinces (well, Providence), where her father, Martin, ran a prosperous wire import-export business, with her mother, Ina, who also acted in community theater. Her parents divorced in 1985. "My father died on his 60th birthday, which was seven years ago," she says, adding that she has felt his loss even more deeply since September 11. Ina, now living nearby on the Upper West Side, has reinvented herself as a character actress, playing bit parts in films like *Conspiracy Theory* and *Celebrity*, as well as in several of her daughter's movies. As she confesses, "I'm not Judi Dench, but I do what I do well."


Mum's the word: Rosenthal with daughter Juliana on set of *Showtime.*

> "After a grueling stint at Disney, Rosenthal was so burned out she quit. Thirty and still single, she was contemplating her future when Martin Scorsese called to see if she wanted to sit down with Robert De Niro, who needed someone to run his own production company."

For all her confidence now, Rosenthal describes herself as an awkward child: "I never fit in. I was always tall for my age. When I would walk down the street with my girlfriends, they'd walk on the sidewalk and I'd walk in the gutter to try to be the same size. I am really shy by nature, painfully shy."

Her mother has a somewhat different version of this story, recalling her daughter as unstoppably self-assured. "Jane was not a straight-A student, she never wanted to go to school. It was too confining for her. She wanted to get out in the world." Considering politics as a potential career, Rosenthal volunteered at 12 for the Rhode Island gubernatorial race and talked her way into Governor Frank Licht's motorcade. "She always had to be at the top of the heap," says her admiring mom. When Rosenthal, 16, was turned down in her bid to be a page in the state's House of Representatives—receiving a letter stating that those jobs were reserved for college-age men—she pestered the statehouse until she was hired. Even now, the producer smiles at the memory: "I was the youngest person and the first girl to be a page."

She couldn't wait to get to college, enrolling in an experimental program at Brown University for what would have been her last two high-school years. Tim Forbes, now the chief operating officer of his family's magazine empire, was an upperclassman who met Rosenthal in film class. "She was bright-eyed, precocious, sweet, and focused. The guys were really smitten by her personality," says Forbes, who remains a close friend. They have helped each other out over the years: Rosenthal, as a fledgling movie exec, hired would-be screenwriters Forbes and his wife, Anne Harrison, to write an after-school special; the Forbes family has now offered Rosenthal their floating party boat, *The Highlander*, for use at the film festival.

Rosenthal arrived in Manhattan in 1975 as a junior at New York University, found an apartment on Bleecker Street ("It faced a brick wall; you never knew if it was rainy or sunny out"), and wangled prestigious part-time jobs as a production assistant at CBS Sports and as a gofer on the workshop production of *The Best Little Whorehouse in Texas*. Patty Newburger also toiled on that project. "Jane was working for the director, I was working for the producer, and the two of them got into a dispute and weren't communicating, and we became fast friends."

Careers are made from small breaks; that spring, as TV-network execs flew to New York for pilot week, Rosenthal had the connections to pull off seats for the sold-out *Whorehouse*, making her instantly popular. "I could get everybody tickets," she says. Impressed, CBS entertainment executives offered her a job in Los Angeles working on the network's mini-series. "I was cheap labor. My big negotiating demand was that I had to make my age," she says. "I was 21."

During nine years at CBS, she made 70 television movies, from disease-of-the-week weepies to adaptations of books like *The Women's Room* and *Haywire*. Eager to establish herself as someone who could scout talent, she signed a number of playwrights she admired to write scripts, including Liz Swados, Peter Parnell, Albert Innaurato, and Wasserstein. "I was lonesome for New York," Rosenthal says. "My secret was, by hiring all these writers, I could come back for meetings. I'm not happy in any city where I can't hail a cab, and you can't hail a cab in L.A."

After a grueling stint at Disney—"I was going to work in the dark and coming home in the dark"—Rosenthal was so burned out that she quit. Thirty years old and still single, she started taking flying lessons, and was contemplating her future when she got a call from Martin Scorsese. They had met when Rosenthal was the Disney production executive on *The Color of Money*. Scorsese wondered if she'd like to sit down with his friend De Niro, who was

PHOTOGRAPH COURTESY OF JANE ROSENTHAL.

buying a factory building and turning it into a film center and wanted someone to run his own production company. Rosenthal didn't immediately jump at the job; friends warned her that becoming the go-to person for a notoriously prickly actor could be career suicide. "I spent a year looking for somebody," says De Niro. "I interviewed around twenty people and re-interviewed them, and re- and re-interviewed them, and finally felt she was the best person for it, and I wasn't wrong. She still is."

She and De Niro are in touch so constantly that they talk in couple's shorthand. I ask her whether it feels like she has two husbands, and she laughs. "I was at a dinner with Bob and Craig, and they both told me they were ready to go. So I got ready to leave, they were both chatting with other people, and I had to get them both out of their conversations. The elevator door was opening and closing and opening."

The friendship among the threesome has led to one big-budget enterprise that they'd all prefer to forget. To Hatkoff's chagrin, he launched his wife's most disastrous movie project by giving her as a Valentine's gift the collector's edition of one of their favorite vintage TV shows, *The Adventures of Rocky and Bullwinkle*. (On their first date, they spent the evening singing theme songs from sixties shows.) Rosenthal remembered the characters so fondly that she spent years pursuing the rights and developing a screenplay; her live-action-and-animated version of the film, starring De Niro as Fearless Leader, was panned as a critical and commercial disaster when it hit theaters in 2000, losing $30 million. "It was really Jane's baby from the beginning, and it was a big disappointment," says De Niro.

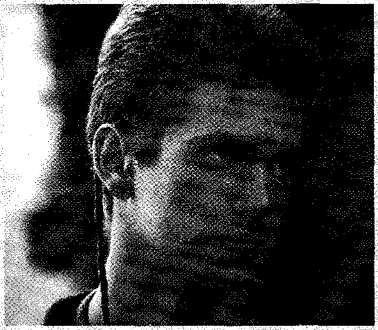
"The failure felt so personal," she says. "I'm always worried about my career, but this wasn't 'I'll never work again.' It was 'I don't know if I *can* work again.' " Patty Newburger recalls, "What was hard for Jane was that people stopped calling for a few days. The silence bothered her."

Four months later, however, her reputation was restored when their next movie, *Meet the Parents*, hit the screens. It brought in more than $200 million.

As for her current project, the festival's success won't be measured in *Variety* by box-office gross; she and De Niro are aiming to please a smaller audience, a slice of New York. "Bob felt personally insulted by what happened down here," Harvey Weinstein says, "and it's Jane's tenacity that has made the festival happen. She got it done." ■

Analyze This: Tribeca Premieres

Bare Almost Naked Ladies: Katy Selverstone, Kiersten Warren and Ashley Judd in *Divine Secrets of the Ya-Ya Sisterhood.*



Wonder Boy: Hayden Christensen as Anakin Skywalker in *Star Wars: Episode II—Attack of the Clones.*

Grant's Progress: Hugh Grant stars in *About a Boy*, directed by Chris and Paul Weitz.

Out of Order: Al Pacino as a detective who hunts a deranged Robin Williams in *Insomnia.*

It was already Manhattan's glossiest film festival. And then they announced the premiere of *Star Wars: Episode II—Attack of the Clones*. Has Cannes arrived in Tribeca? Certainly Robert De Niro and Jane Rosenthal would say so. The **Tribeca Film Festival** (www.tribecafilmfestival.org) is a first-time, four-day fiesta of ten world premieres, 33 directorial debuts, and Martin Scorsese's favorite films set in New York. At its heart, it's competitive, with 62 films battling for documentary, short, and feature-film prizes. But at its soul, it's charitable, with a portion of the $10 and $25 tickets—via Ticketmaster (212-307-7171 or 866-941-FEST)—going toward rebuilding Tribeca. The movies run Thursday to Sunday, from 9 A.M. to 11 P.M. at seven theaters, but screenings are less sprawling than it sounds: The competing films play mostly at United Artists Battery Park and the Screening Room. Scorsese's films play at Stuyvesant High School and Pace University. The premieres are at the Tribeca Performing Arts Center and the Tribeca Grand Hotel. And the filmmakers and stars are all over downtown. We're still not sure if the Tribeca Film Festival will be an urban Sundance, but rarely has going to see a movie been so good for you *and* the neighborhood. (See page 78 for recommendations; page 81 for a complete listing of films.)

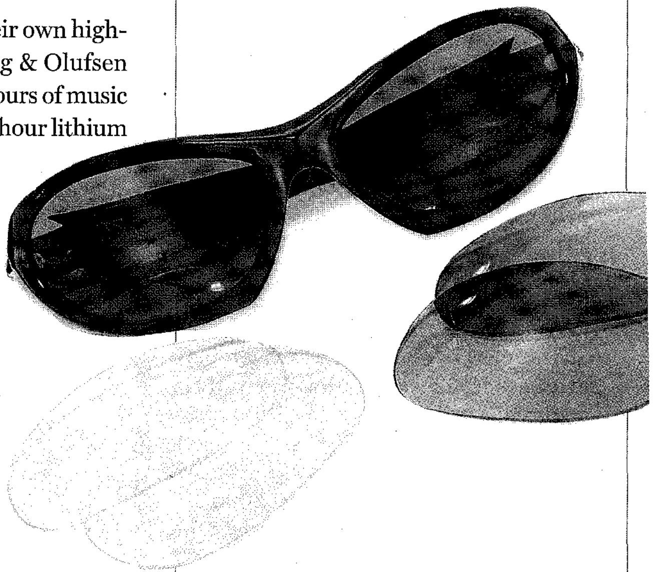
PHOTOGRAPHS: CLOCKWISE FROM TOP LEFT, ROB MCEWAN; LISA TOMASETTI; LAURIE SPARHAM; MICHAEL TACKETT.

Best Bets

RIMA SUQI

In With a Bang PC users with iPod envy can now have their own high-design music toys. The portable, palm-size BeoSound 2 by Bang & Olufsen comes with a 128-megabyte memory chip that holds three to four hours of music (a chip that holds more is available separately) and a ten- to twelve-hour lithium battery ($595).

► **BANG & OLUFSEN**
952 Madison, at 75th Street/212-879-6161
927 Broadway, near 21st Street/212-388-9792
bang-olufsen.com



BANG & OLUFSEN
BANG & OLUFSEN
BANG & OLUFSEN

Tinted Trio Smith's new Diablo sunglasses come with three pairs of interchangeable lenses. Try the brown and amber tints during the day; pop in the yellow ones for nights about town. Sports enthusiasts will appreciate the strategically placed bits of rubber so the specs don't slip. Choose from black, red, army-green, and midnight-blue frames ($109).

► **GOTHAM BIKE**
112 West Broadway/212-732-2453

► **SID'S BIKE SHOP**
235 East 34th Street/212-213-8360

PHOTOGRAPHED BY MICHAEL KRAUS

Head Case

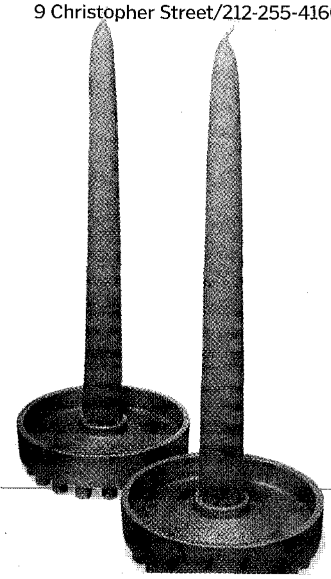
Nothing's more summery than a cool beach hat, and Patch New York is making this season's best. Fun graphic fabrics, contrast lining, grosgrain trim, and a removable felt flower are just a few of the things we love about them. Choose from four prints: citrus floral, safari, folk, and nautical ($65).

► **PATCH NYC**
17 Eighth Avenue/212-807-1060

Playing With Fire

Designer Ali Tayar originally made these aluminum candlestick-ashtrays for Waterloo, but the restaurant's owners figured customers would walk out with them, and only used them for photo shoots. Now the pieces (which are also part of the Metropolitan Museum of Art's collection) are finally available for people to buy ($25).

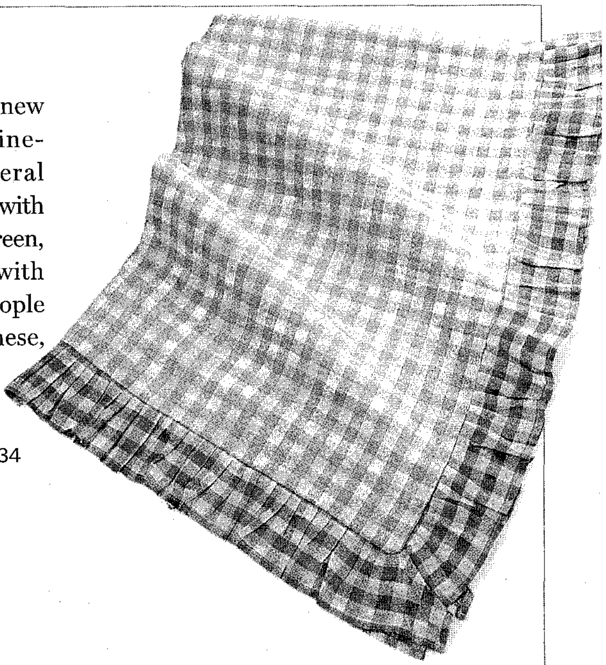
► **AMALGAMATED HOME**
9 Christopher Street/212-255-4160



Check Mate

Baby X's new cotton blankets are machine-washable and come in several gingham combinations: green with orange ruffle trim, pink with green, blue with pink, and orange with blue. No kids? We've seen people wrapping their pooches in these, too ($30).

► **CALYPSO**
426 Broome Street/212-966-3234
935 Madison Avenue,
near 74th Street/212-535-4100

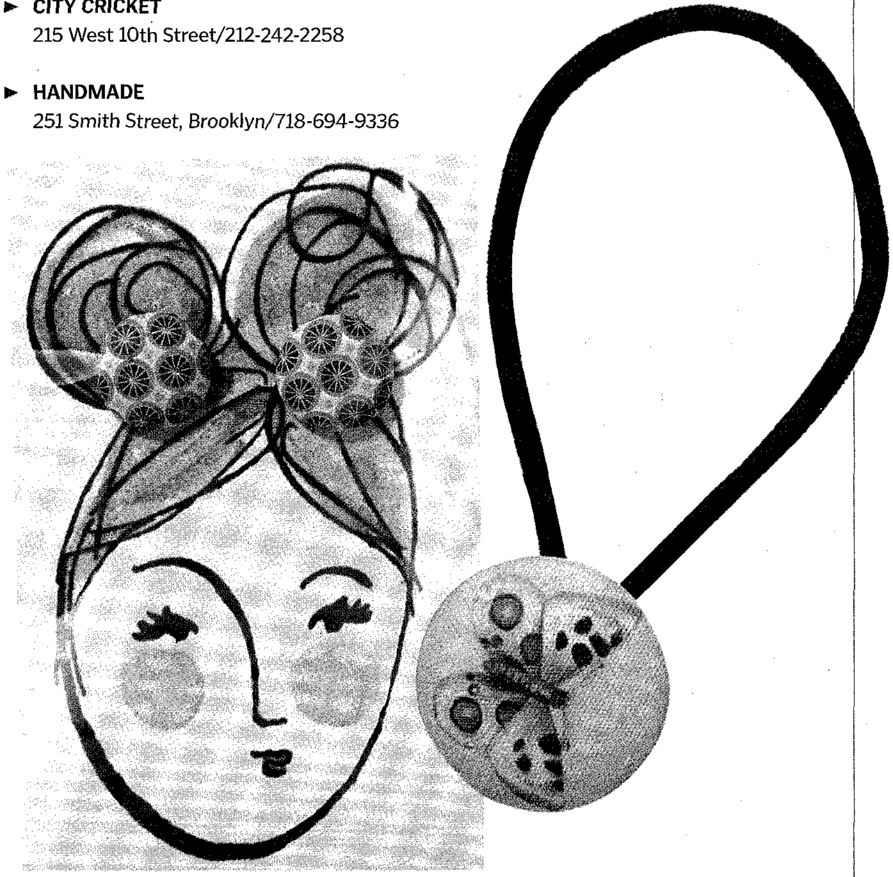


Pony Up

Jazz up your same old updo with a cute printed-cotton hair band from Lilac Bow Yoke. Designed and made by a mother-daughter team, these come in a choice of patterns, all packaged on a cute card (pictured) ($8.50).

► **CITY CRICKET**
215 West 10th Street/212-242-2258

► **HANDMADE**
251 Smith Street, Brooklyn/718-694-9336



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GET A HANDLE ON THESE: From left, bags from Kenneth Cole, Jones New York, Steve Madden, Banana Republic, and the Sak.

Slouchy Shoulders

Summer's casual, hippie-chic fashions call for an equally easy-to-carry handbag. Here, five of the most stylish ways to hang loose.

IF YOU'RE A SERIOUS BAG GIRL—the type who can't leave the house without everything from an extra pair of slides to a portable fan in tow, you'll love this season's hip, oversize satchels.

For work, try **Kenneth Cole**'s red satchel ($140 at Kenneth Cole)—it's on the conservative side but will brighten up even the most neutral business attire. Or take a slouchier approach with **Jones New York**'s tan version ($69 at Lord & Taylor).

The slouchiest, trendiest versions are best saved for the weekend. Famed for his clunky shoes, **Steve Madden** also has some decidedly chic, supple suede bags. We like the unstructured tan hobo ($89). **Banana Republic**'s large linen version ($68) is just a tad preppier. And then there's our favorite of all: **The Sak Elliott Lucca**'s striped drawstring pouch ($65 at Lord & Taylor), in stretchy, colorful nylon.

Picks of the Week

Sales beginning from Wednesday May 1 to Tuesday May 7.

Eidolon's funky, handmade jewelry, handbags, and gifts (everything from silk-screened lingerie to suede-covered books) are 25 to 60 percent off ($8 to $140). Cast Iron Gallery, 159 Mercer St., fourth fl. (212-274-8624); A.E, M.C., V.; 5/4-5/5 (noon-7).

Forward has everything from cutting-edge leather clothing and knitwear for women and men to hand-embroidered tees for up to 70 percent off ($20 to $400). 72 Orchard St. (646-264-3233); A.E., M.C., V.; 5/7-5/8 (11-7); 5/9 (11-3).

Union Square Optical's designer frames and sunglasses from designers like Gucci, Prada, Michael Kors, and others are half off ($60 to $250). 9 W. 14th St. (212-242-0314); A.E., M.C., V.; 5/1-5/10 (10-7).

Dune is clearing a showroom's worth of floor samples. You'll find contemporary furniture, textiles, and rugs—all at up to half off; box ottomans on casters were $520 and are now $275. 88 Franklin St. (212-925-6171); A.E., M.C., V.; 5/1-5/2, 5/6-5/9, 5/13-5/14 (11-7); 5/3, 5/5, 5/10, 5/12 (11-5); 5/4, 5/11 (11-6).

The Designer Warehouse, two spaces housing a three-week sample extravaganza, has labels like Dior, Armani, and Jil Sander for women and men for up to 90 percent off ($29 to $350). For hours and locations, call 212-334-1034; A.E., M.C., V.; through 5/19.

Charles P. Rogers's crisp European linens (in many different colors and patterns) are up to 80 percent off ($20 to $499). 55 W. 17th St. (212-675-4400); A.E., M.C., V.; 5/4 (10-7), 5/5 (noon-6).

Nina's and **Delman**'s classic women's spring shoes and sandals are up to half off ($30 to $90). 730 Fifth Ave., near 56th St., eighth fl. (212-399-2323); A.E., M.C., V.; 5/1-5/3 (10-7); 5/6-5/8 (10-7).

City Opera Thrift Shop has rolls of designer fabrics in a range of geometric, contemporary, and traditional prints for 50 to 70 percent off ($10 to $150). 222 E. 23rd St. (212-684-5344); A.E., M.C., V.; 5/1-5/31 (10-6); 5/2, 5/9, 5/16, 5/23, 5/30 (10-7); 5/5, 5/12, 5/19, 5/26 (noon-5).

Props for Today rents furniture to film and television set designers, and its stuff's turned up in movies like *The Royal Tenenbaums* and *A Beautiful Mind*. Now you can buy the same things for 40 to 70 percent off ($25 to $499). 330 W. 34th St. (212-244-9600); A.E., M.C., V.; 5/4 (9-5).

Cosmetics and More's two New Jersey outlets are clearing Revlon, Ultima II, and Almay products for 60 to 85 percent off ($1 to $11). For hours and locations, call 732-287-7204 or visit cosmeticsandmore.com; A.E., M.C., V.; 5/1-5/31.

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PHOTOGRAPHED BY AIMEÉ HERRING.

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Inspired Designs

MOTHER'S DAY SELECTIONS THAT SUIT HER UNIQUE SENSE OF STYLE

FOLLI FOLLIE

There is no shortage of inspired and stylish gift ideas for Mother's Day at Folli Follie, the sleek and intimate Madison Avenue boutique brimming with original jewelry and gift designs from Greece. New in the collection this spring are three finely crafted sterling silver necklaces that artfully combine Folli Follie's signature ethnic influences with trendsetting flair. Perfect for everyday or special occasions, any one of these pendants will be worn and treasured for years to come. Beyond necklaces, Folli Follie offers an extensive selection of rings, earrings, pendants, and bracelets in sterling silver and 18kt gold, many with precious stones. Strong, bold looks and more delicate, refined designs are all available.

Folli Follie has a superb collection of spring and summer handbags in leather, lightweight fabrics, and a rainbow of fashion colors. Stop in to view the newest looks and fabulous finds in Folli Follie's ongoing handbag sale.

Folli Follie captures the warmth of the Mediterranean and the superb quality and personal service found in the legendary shops that line Madison Avenue. Browse to your heart's content and count on the

BEVERLY HOOD ALLEN creative services director CHRISTY CASAMASSIMA editor GAYL HYDE creative ANNE STERNHEIM writer LORY CONKLIN research

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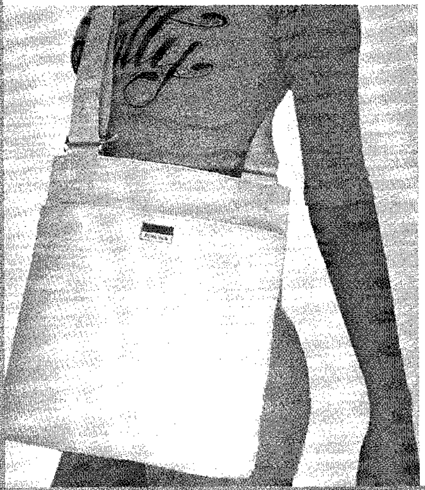
PERLINA

Mom can never have enough handbags, especially if they are the soft, sumptuous leather styles from Perlina. In fact, this year Perlina's Mother's Day Sample Sale is perfectly timed for picking up great bags and accessories for both you or mom (Perlina, 10 W. 33rd St., Suite 210, 268-8530, cash or credit cards only, 4/29-5/23, 9 a.m.-6 p.m.)

Spring's hottest looks are soft and slouchy bags in white leather that are versatile enough to wear day and night, spring and summer. Accessories are designed to make life easier to manage and organize. Key chains, wallets, checkbook covers, cell phone and Palm Pilot cases, wallets, backpacks, travel cases, totes, and business accessories round out the extensive line.

***Perlina**, available at Hides & Shapes,*
555 Madison Ave., Nordstrom's,
1-888-PERLINA; www.perlina.com



Something Stylish for the Mom-to-Be

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MOMMY CHIC

The smart Mommy Chic maternity line was conceived when fashion designer Angela Chew couldn't find maternity styles that matched her unique sense of fashion. With three lines, Mommy Chic has every look for the expectant mom. Mommy Chic Maternity features sophisticated career and glamorous evening clothes in European fabrics that include suits, dresses, cashmere/silk sweaters, and hand-beaded dresses. Weekends by Mommy Chic is a funky, trendy line with novelty T-shirts and floral print capris, all priced below $100. Sold the world over, New York style-setters shop online or in the hip NoLIta shop.

Coming this fall, the company's newest line, Mommy Chic Nursing, has luxurious silk charmeuse and lace loungewear, all perfect for pregnant and nursing moms. Also this spring, Mommy Chic is introducing its Baby Chic line of European-inspired clothing, for newborns to size 6. This line includes layettes, mix-and-match separates, knits, suiting, and dresses.

235 Mulberry St., 646-613-1825;
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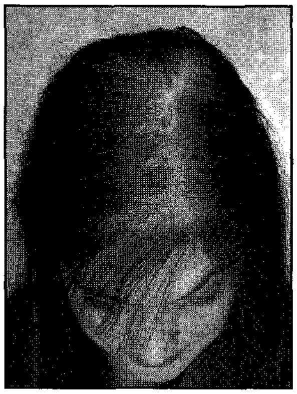

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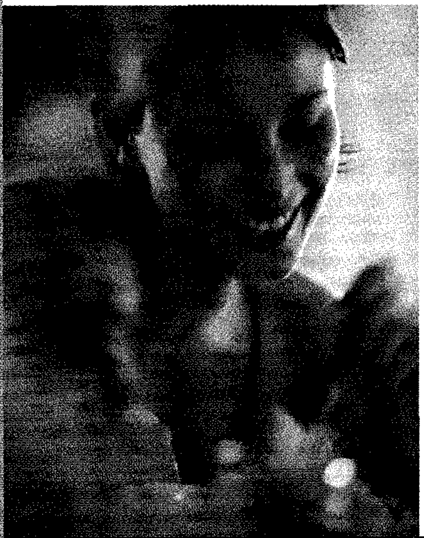
While a trip to Greece may not be on the menu this year, Avra is an idyllic spot for a delightful Mother's Day lunch or dinner. With the colors of the Ionian sky and sea for inspiration, a meal at airy Avra — it means "sea breeze" in Greek — is just like dining in a private home in the Ionian Islands, complete with bright flowers, limestone floors, and stonewashed walls. Large, wooden-framed French doors open onto the outdoor patio and welcome spring breezes. The Mediterranean and Greek cuisine features the freshest seafood, meat, and poultry, all prepared naturally and enhanced with olive oil, lemon, and herbs.

141 E. 48th St., 759-8550;
www.avrany.com



BAMBOU

Escape to the Caribbean — or at least to New York's leading Caribbean inspired restaurant — for a truly sophisticated Mother's Day brunch. Open for dinner and Sunday brunch, Bambou is celebrating Mother's Day with a special prix fixe brunch of $35 per person from 11 a.m. to 4, p.m. Bambou combines the ambience of a Caribbean great house with an inventive menu that reflects the tastes of the Caribbean, infused with French technique. Start brunch by toasting your mom over Caribbean cocktails in the front lounge, appointed with plush sofas, tropical plants, and flowers. Enjoy Bambou's relaxed style in the palm-lined dining room, set with linen tablecloths, spectacular floral arrangements, and glittering candles. Call today for a truly tropical Mother's Day celebration.

243 E. 14th St., 358-0012

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New York's most illustrious Indian restaurant, Dawat, has welcomed family celebrations for over 15 years and is the perfect spot for your Mother's Day dinner. After all, Dawat means "invitation to a feast." The driving force behind Dawat is Delhi born Madhur Jaffrey, an internationally acclaimed actress, teacher, and award-winning cookbook author. Dawat serves specialties from India's many varied cuisines and cultures

> "Escape to the Caribbean — or at least to New York's leading Caribbean-inspired restaurant — for a truly sophisticated Mother's Day brunch."

including Bombay street fare, homestyle Tandoori cooking, and sophisticated fare of the royal families. Many of the specialty items are Madhur's own recipes. This year, make Mother' s Day truly memorable. Call for dinner reservations at Dawat and your mother will enjoy a complimentary glass of wine or Champagne.

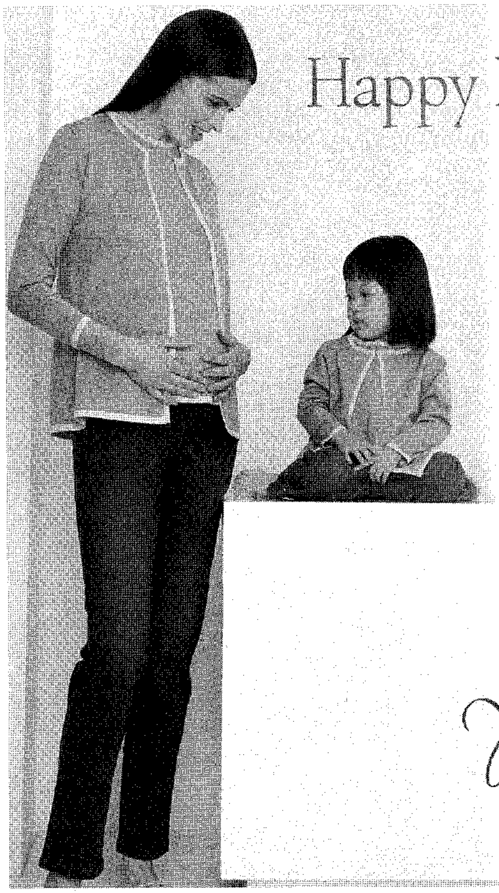
210 E. 58th St., 355-7555; www.restaurant.com/dawat

ST. ANDREWS

Located in the heart of the Broadway Theater District, St. Andrews is the city's only Scottish restaurant and a grand place to celebrate Mother's Day before or after a matinee.

With a terrific $27.95 prix fixe menu, a kids' menu, and complimentary box of chocolates for every mother, the whole family will feel welcome. The surroundings are elegant and casual, while the service is friendly and professional. And the bartenders, in authentic kilts, will charm and delight everyone in your group. The menu features a wide choice of grilled meats, seafood, and such imaginative entrees as marinated hangar steak with horseradish, mashed potatoes and onion rings, and hazelnut-crusted sea scallops with crispy leeks, pearl couscous, and warm-roasted tomato vinaigrette.

120 W. 44th St., 840-8413; www.standrewsrestaurant.citysearch.com



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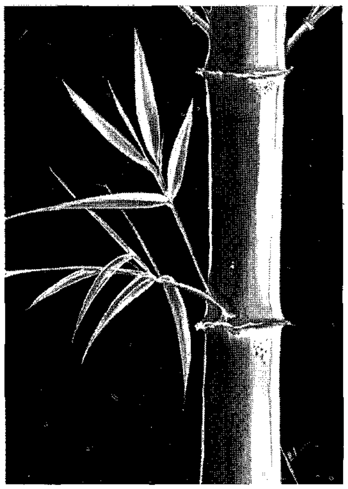

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601 W. 26th St., 16th floor, 366-1003;
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MAXIMUS SPA SALONS

With a new SoHo space and two Long Island addresses, it's easy and convenient to give your mother a completely customized day of beauty and relaxation at Maximus Spa Salons, where highly skilled professionals provide state-of-the-art spa, beauty, skin, and hair care services. Recently named one of the city's best spas in *New York* Magazine, your mom will adore Maximus SoHo's Water Journey Massage Package™, a progressive and heavenly water experience that includes the Vichy Shower, hydrotherapy tub, cascading waterfall lower-back water massage, and steam. Or create a Customized Day of Beauty that might include a full-body massage, reflexology foot treatment, and the brand new Spa Bar™, where "Spatenders" create custom-blended facial potions as a prelude to your facial. Treat mom to a complete hair and makeup makeover by Maximus professionals — the Official Makeover Team for *The Maury Show* with Maury Povich.

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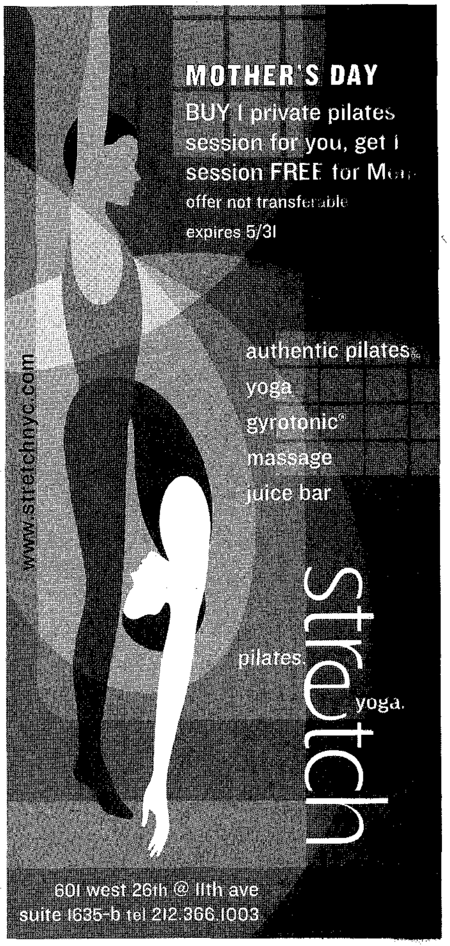

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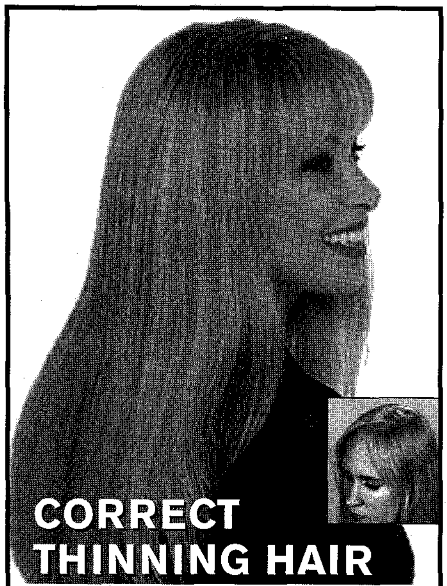

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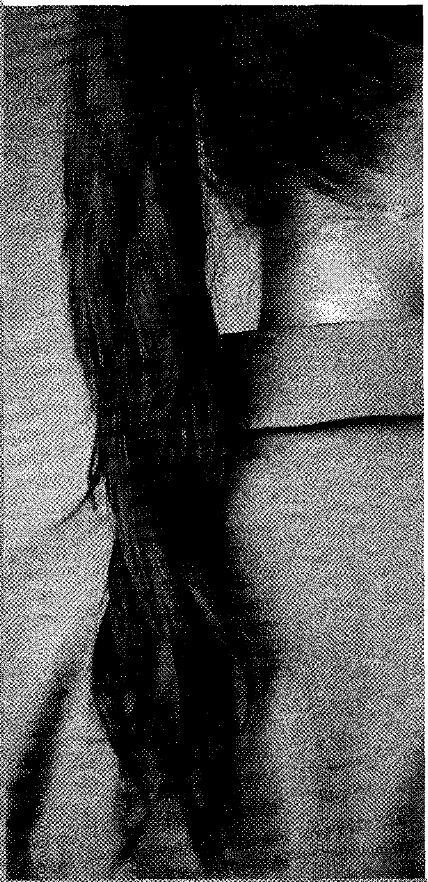

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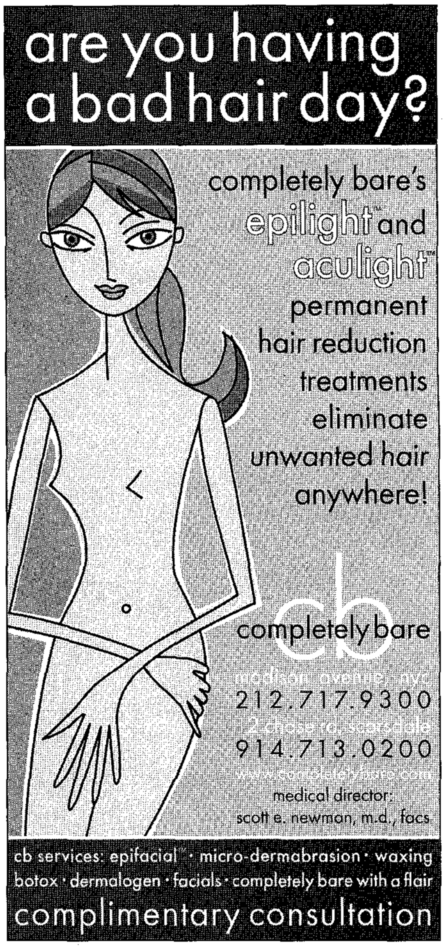

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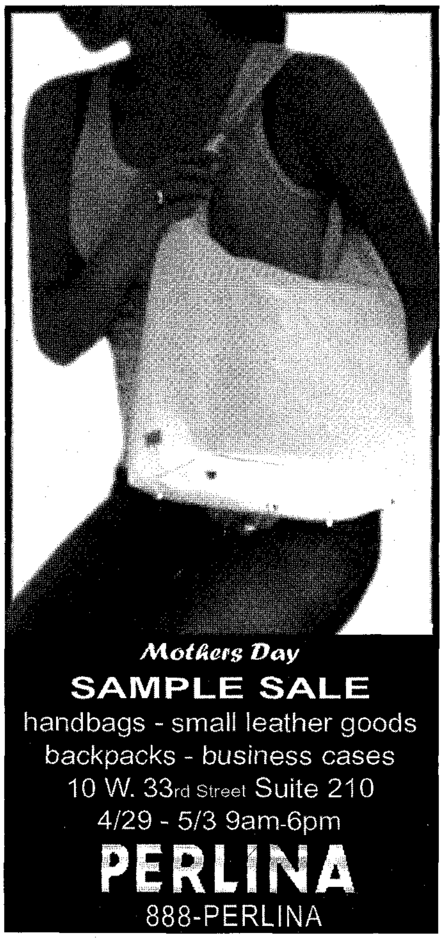

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A WEEKLY GUIDE TO CULTURE AND UPCOMING EVENTS • Edited by Christopher Bonanos

WHAT A CARD: Ricky Jay, at Second Stage.

MOVIES

Spider-Man

Will Tobey Maguire prove the naysayers wrong as the delta male turned buff superhero steps into the arachnoid costume? That's the question comic-book fanatics are asking, at least—the rest of us just want special effects and brain candy, which is certainly provided by Sam Raimi's long-anticipated action-adventure. **(Opens May 3; see Peter Rainer's review, page 57, and interview, page 80.)**

TELEVISION

Woody Allen: A Life in Film

He's never contributed to a documentary on his films before, but the world-class control freak Woody Allen lent a hand to Richard Schickel's retrospective of his four decades of work. Hey, first the Oscars, then a new movie (*Hollywood Ending*) that's got a decent shot at making you laugh, now he's cooperating with the media—what's next, a young new wife? *Oh, wait . . .* **(May 4 on Turner Classic Movies, 8 P.M.)**

THEATER

Ricky Jay: On the Stem

More mercurial sleight-of-hand revelry from Ricky Jay, everyone's favorite magician-historian-actor-writer. Expect masterly tricks peppered with fiercely eccentric anecdotes from the world of sideshows and illusionists. Jay's long-time collaborator David Mamet directs; the run's been extended, but grab seats fast. **(In previews for a May 2 opening; see listing, page 86.)**

NIGHTLIFE

Joe Henry

Further proof that rave reviews and funky beats aren't enough: Joe Henry, the literary rocker whose 2001 CD *Scar* won fans from T-Bone Burnett to Ornette Coleman, just "amicably separated" from his Disney-owned label after a decade of ambitious tunes and modest sales. Can't keep a good man offstage, however: Show your support when he comes to Joe's Pub this week. **(Saturday, May 4; see listing, page 105.)**

BOOKS

Native New Yorkers

The people themselves are long gone, but a few names memorializing the first New Yorkers (Canarsie, Minetta) remain. Evan T. Pritchard's unexpectedly sprightly, lively read tells the rich, sad history of the Lenape people—and, along the way, debunks the famous $24-for-Manhattan story. **($29.95; Council Oak Books; in bookstores now.)**

RESTAURANTS

The First Annual Saké Summit

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ART

Ellsworth Kelly: Tablet 1948–1973

Proof that he's not all about monochrome slabs: The Drawing Center marks its twenty-fifth anniversary with this exhibition of Kelly's smaller works, including 188 sketches, collages, and drawings, many of which were the basis for later paintings. **(Opens May 2; see listing, page 92.)**

DID THEY NAME IT FOR HIM?
Joe Henry comes to Joe's Pub.

TOP five

Chocolate-Chip Cookies

With all due respect to Famous Amos, Mrs. Fields, and Mom, the House of Toll has gone way upscale. So who's complaining?

1. Levain Bakery

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2. Ruby et Violette

Deceptively ordinary-looking, but sweet and fragrant and bursting with hand-cut chunks of chocolate, not to mention that elusive soft-chewy texture. Cookie queen Wendy Gaynor has 40 variations: espresso, dried-cherry, even cantaloupe. **(457 West 50th Street; 212-582-6720; $1.25.)**

3. Balthazar Bakery

Before renaming them Toll House, their 1930s inventor called them "chocolate crispies." Balthazar's super-crunchy, almost-burnt-edge variety with walnuts must be a tribute. Substituting Valrhona for Nestlé morsels, though, is a serious upgrade. **(80 Spring Street; 212-965-1785; $1.25.)**

4. Tuller Premium Food

Another Nestlé naysayer: Tuller, the little Cobble Hill gourmet store that could, uses chopped walnuts and Schokinag, a fancy German chocolate with a high cocoa content, to deliciously deep effect. **(199 Court Street, Brooklyn; 718-222-9933, $1.75.)**

5. Pret a Manger

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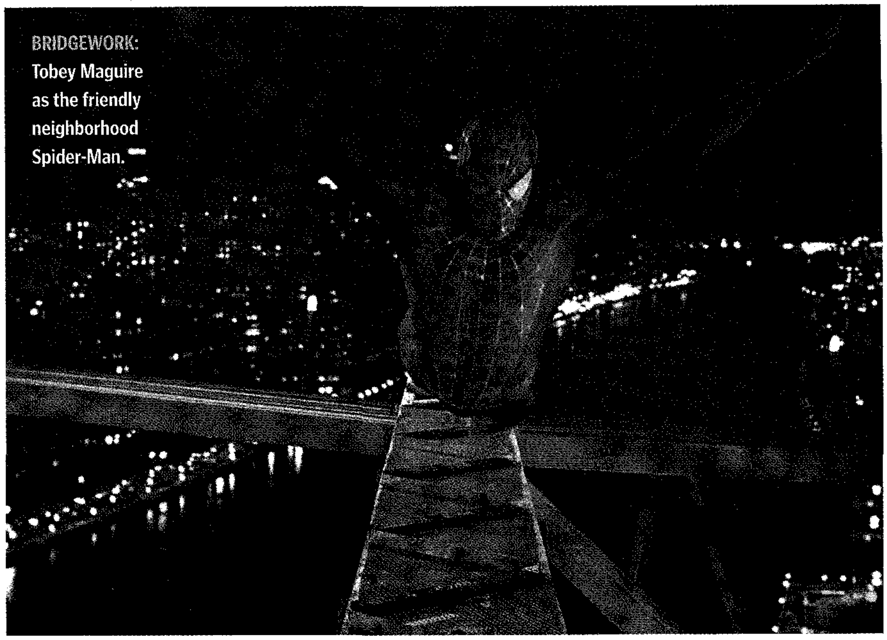
ROB PATRONITE

PHOTOGRAPHS: FROM TOP, BRIGITTE LACOMBE; MELANIE NISSEN.

Swing Time

Tobey Maguire offers up a compellingly human superhero in *Spider-Man;* Woody Allen thumbs his nose at Hollywood—what else is new?



BRIDGEWORK: Tobey Maguire as the friendly neighborhood Spider-Man.

Spider-Man IS AN ODD DUCK. Despite all the computer-generated effects and high-flying superhero theatrics, this roughly $120 million movie is, with few exceptions, remarkable only in its small human touches. Tobey Maguire plays the resonantly nerdy Peter Parker, who is bitten by a genetically mutated spider during a high-school field trip and acquires arachnidlike powers: Newly buff and no longer needing to wear specs, he discovers he can spin webs and scale buildings. Peter's initial awe and distrust for what he has become are compelling and funny; but his grand-scale spidery exploits, as they play themselves out in the second half of the movie, feel fairly standard, lacking even the graphic charge of the Marvel *Spider-Man* comic books.

Stan Lee—who, with Steve Ditko, first came up with the idea for Spidey in *Amazing Fantasy* in 1962—is credited as an executive producer of the movie, and yet the lore and the look of the film seem derived not so much from the *Spider-Man* comics as from other superhero movies, especially the *Superman* series. Sam Raimi, who began his career making low-budget horror schlock and graduated to bigger and blander fare, is reputedly a *Spider-Man* aficionado, but instead of pulling out the stops, he allows a dull conformity to settle in. He's doing here pretty much what Chris Columbus did to *Harry Potter;* he's protecting the franchise by keeping everything as palatable as possible.

Spider-Man
Directed by Sam Raimi; starring Tobey Maguire and Kirsten Dunst.

Hollywood Ending
Directed by Woody Allen; starring Allen.
See Movies listings for details.

For a while, at least, the mundaneness of the enterprise is somewhat refreshing, compared with, say, the camp grotesqueries of the last few *Batman* flicks, which just about turned me off to superhero movies forever. Maguire is well chosen to play a kid with a dual existence: In his earlier movies, such as *The Ice Storm,* he often appeared rather blankly indrawn, but his shyness here has emotional levels; his character seems genuinely conflicted about using his powers. And Maguire works well with Kirsten Dunst, who plays redheaded Mary Jane Watson, his schoolmate and neighbor in the middle-class Queens neighborhood where he lives with his super-nice aunt May (Rosemary Harris) and uncle Ben (Cliff Robertson). Maguire and Dunst take their sweet time in their scenes together, puzzling out the feelings their characters have about each other. The coy, lovestruck reticence of Peter and Mary Jane, along with their occasional bursts of brashness, will probably mean a lot more to the film's core young-adult audience than all these supersonic spiderwebs. The couple share the film's best moment: After rescuing Mary Jane from a gang of thugs, Peter, as Spider-Man, hangs upside down in the rain in a dark alleyway and allows himself to be kissed by her, his face mask pulled down just enough to facilitate the smooch.

Raimi presents a New York that is only slightly stylized, and the plainness helps to set off the superheroes, not only Spider-Man but his archenemy, the Green Goblin, played by Willem Dafoe. An armor-plated horror with a gargoyle face who zips around in a metallic glider outfitted with munitions, the Goblin has his own double life as corporate arms manufacturer and mad scientist Norman Osborn. (Dafoe actually seems scarier, and more goblinlike, when he's not hidden behind a mask.) The big battle between Spider-Man and the Green Goblin takes place at a World Unity Festival in Times Square, and it's a pity we don't get to see more than a snippet of Macy Gray performing "My Nutmeg Phantasy." If the filmmakers had any humor, they would have set Gray against the Goblin—she's already flying high.

One aspect of *Spider-Man* may inadvertently move audiences. The film was conceived, of course, pre–September 11, and originally, before the scene was excised, Spidey had an encounter at the World Trade Center. I wish they had kept that material in, but even so, the film seems

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imprinted with its loss. As a movie location, New York isn't used particularly well in *Spider-Man*, and the scenes of the superhero whizzing up and around the skyscapes are too blurred and frenetic. And yet, there's a kind of poetic fulfillment for audiences in being able to soar fancy-free above the city. For those who have felt confined by fear, it's an immensely satisfying flying dream.

IN **Hollywood Ending**, WOODY ALLEN PLAYS Val Waxman, a has-been movie director who is hired for a comeback project and then promptly goes blind. The cause is psychosomatic: Val is highly neurotic. (Surprised?) The premise of a blind director making a movie in Hollywood—he manages to keep it a secret from virtually his entire cast and crew—is so funny that the dribble of a comedy we're left with is doubly disappointing. The joke, of course, is that, judging from the look of them, most Hollywood movies these days could just as well have been directed blind, and in general, Allen seems to be using his new film as an opportunity to fire off a slew of barbs at the movie business. And yet, the barbs are also self-directed: It's never clear just how talented the sighted Val was, and a few of the film executives, in particular the ones played by Téa Leoni (as Val's ex-wife) and Treat Williams, seem fairly humane. We end up sharing their exasperation with Val's yammerings.

At one point, Val bemoans how stupid the country is, how dumbed-down everything has become. Allen's new movie is far from dumb, but it has an air of abdication about it. He's been making piffle for a long while, and *Hollywood Ending* may be his way of saying that piffle is all that the airhead movie business deserves from him right now. When it comes to being self-deprecating and self-serving at the same time, nobody can match Woody Allen.

FROM MAY 8 THROUGH MAY 21, THE FILM SOciety of Lincoln Center's Walter Reade Theater will be presenting a complete thirteen-film retrospective of the movies of the great Soviet director Alexander Dovzhenko, including his silent masterpiece *Earth*, among the most lyrical of all films, as well as *Zvenigora*, *Arsenal*, and *Aerograd*, which approach his greatest work. Dovzhenko's career, like Eisenstein's, was tragically truncated by Stalinism, but he's always been regarded as one of the cinema's premiere poets, and this retrospective offers a rare opportunity to see why. ■

Peter Rainer's reviews can be read at nymetro.com/archive/rainer.

CLASSICAL MUSIC PETER G. DAVIS

Baroque in Brooklyn

Bravos to BAM for its bold Monteverdi cycle, restoring a forgotten composer to the first ranks of opera; are Italians the only ones who can do justice to Verdi's Requiem?

IT WASN'T SO LONG AGO THAT Claudio Monteverdi's three surviving operas were considered dusty relics, best left in the library or only studied in graduate-school music courses. Now, thanks to the current enthusiasm for Baroque musical theater, they are performed everywhere (though not as yet at the Metropolitan Opera), and each has been recorded many times over. They have even been presented as a cycle, most recently at the Brooklyn Academy of Music, which imported a trio of stylistically differing productions to test the dramatic vitality, musical power, and theatrical flexibility of these pieces.

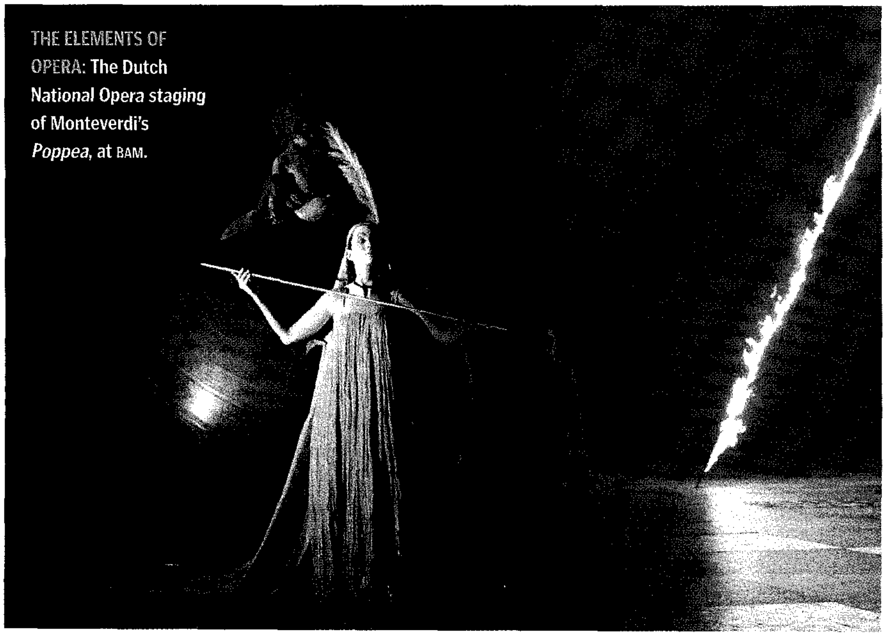
Seeing all three operas in sequence only sharpens the regret that most of Monteverdi's operatic output, more than a dozen works, seems irretrievably lost. We have his first, *Orfeo* from 1607, but everything after that, up to *Il Ritorno d'Ulisse in Patria* (1640) and *L'Incoronazione di Poppea* (1642), has vanished. The development from *Orfeo* to those two masterpieces is astonishing, and one can only speculate from the composer's madrigals and sacred music how it all happened. The fact that we'll never see or hear the stage pieces that came in between is positively tragic, since Monteverdi wrote the first works of genius in the history of opera.

Claudio Monteverdi
Three operas at the Brooklyn Academy of Music.

Verdi's Requiem
New York Philharmonic and Westminster Symphonic Choir conducted by Riccardo Muti at Avery Fisher Hall.

BAM led off with *Ulisse*, perhaps the most challenging score of the three. It is long (more than three hours of music when performed uncut), the dramatic pacing is leisurely, and the composer's techniques of musical declamation to portray character and psychological development are here at their most refined and poetically subtle. I've never seen a production that explores the heart of the drama quite so effectively as this one from the Aix-en-Provence Festival, staged by Adrian Noble of the Royal Shakespeare Company. The action unfolds with a quiet eloquence and grace that generate a subdued but powerful emotional impact amid the stark simplicity of Anthony Ward's sand-strewn stage—an ingenious evocation of Baroque theatrical fantasy and timeless myth. The moving allegorical prologue sets the tone for the mortal drama to come, as Human Fragility, naked and vulnerable, is buffeted about as Ulysses will soon be—and, indeed, as we all eventually are—by Time, Fortune, and Eros.

The musical realization by the cast and William Christie's Les Arts Florissants was no less inspired. Christie's period-instrument band and period-sensitive singers long ago proved their expertise at revitalizing French Baroque opera, and here they prove themselves just as adept at communicating Monteverdi's very different but equally intense word-conscious music dramas. No doubt Kresimir Spicer's Ulysses and Marijana Mijanovic's Penelope would have been just as riveting even if they were not a real-life couple and their Balkan Romeo-and-Juliet romance (he's Croatian and she's Serbian) a news item. But then, the whole cast was clearly gripped by the opera, as were Christie and his piercingly eloquent instrumentalists.



THE ELEMENTS OF OPERA: The Dutch National Opera staging of Monteverdi's *Poppea*, at BAM.

The *Poppea* production came from the Dutch National Opera, staged by Pierre Audi with the musical forces of Les Talens Lyriques conducted by Christophe Rousset. Perhaps if the *Ulisse* had not been so superb, this earnest effort, first performed in 1993, might have looked less static and dramatically ineffective. Audi seemed to direct the opera as a moment-to-moment character pageant rather than creating the seamless integration of words, action, and music that Noble achieved with *Ulisse*. As a result, the clash of virtue and evil, with the almost nonchalant triumph of the latter, never generated much tension. And Michael Simon's austere sets—the elements of fire, water, and rocks dominating a barren landscape—were pure abstractions that helped send the emotional temperature even lower. The cast was also spotty—only Graciela Araya's moving Ottavia, Sandrine Piau's neatly sung Drusilla, and Jean-Paul Fouchécourt's exquisitely stylish Arnalta were up to the highest vocal

PHOTOGRAPH BY MARCO BORGGREVE.

standards—but Rousset's elegant musicians were a constant source of pleasure. The *Orfeo* was yet to come at this writing. However that turns out, and despite a disappointing *Poppea,* BAM's Monteverdi cycle was a bold and laudable gesture on behalf of an operatic genius.

DO ITALIAN CONDUCTORS HAVE A SPECIAL LINE to the Verdi Requiem? I'm beginning to think so. My first exposure to this overwhelming musical fresco was on discs—the historic Toscanini, Serafin, and De Sabata recordings—and the most memorable live performances I've heard since then were led by Guido Cantelli, Carlo Maria Giulini, Claudio Abbado, and now Riccardo Muti. Muti recently conducted the Requiem in Avery Fisher Hall with the New York Philharmonic and Westminster Symphonic Choir, a belated centennial tribute to Verdi but by some distance the most musically distinguished one the composer has yet received hereabouts, in the concert hall or opera house.

Like his predecessors, Muti is as persuasive conducting Brahms, Stravinsky, and Debussy as he is presiding over Italian opera. Perhaps that explains why his Verdi is so special. He not only taps into all the operatic heat that gives the Requiem its dramatic power, he also structures the score in ways that seem to elude non-natives or conductors who do only opera. A year ago, James Levine led a high-powered reading in Carnegie Hall, but it had little of the instrumental color, rhetorical eloquence, or exquisitely shaped phrasing that informed Muti's interpretation. The orchestra's rapport with the conductor was more alive and responsive than it is with most guest maestros. And to think how close Muti came to becoming the Philharmonic's next musical director. Requiem connoisseurs may have found the solo quartet a trifle lightweight, but Barbara Frittoli, Violeta Urmana, Giuseppe Sabbatini, and Samuel Ramey all sang with vocal distinction, emotional commitment, and a real sense of occasion. A complex network of microphones crisscrossed the stage, so I trust that this fabulous performance was being preserved for posterity and will eventually reach an even larger audience. ■

Peter G. Davis's reviews can be read at nymetro.com/archive/davis.

IN BRIEF

Television | John Leonard

- **Bob Hope's Funniest Out-Takes** (APRIL 30; 8 to 9 P.M.; NBC), with Kelsey Grammer as a kind of hall monitor at this junior high school for scandal, features bloopers, zingers, and blue ad libs with everyone from Milton Berle to Debbie Reynolds, plus Lassie.

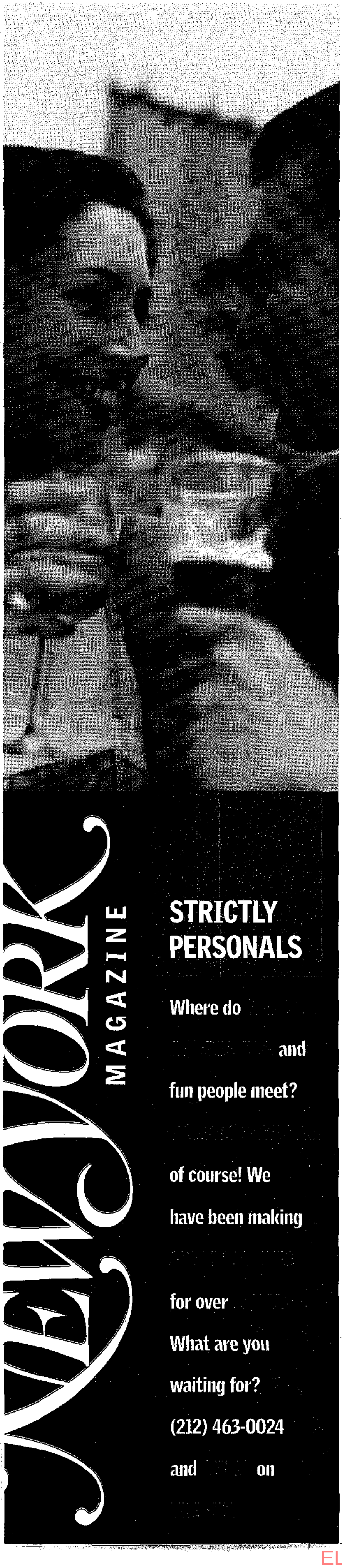
- **Woody Allen: A Life in Film** (MAY 4; 8 TO 9:30 P.M.; TCM), produced and directed by a Richard Schickel we never see or hear from—though he conducted the remarkable interview with Allen between illustrative snippets from the movies—is all Woody all the time. That is, he speaks for and against himself. It works. It also hurts.

- **Blue Planet: Seas of Life** (MAY 5; 7 TO 11 P.M.; Discovery), with Sir David Attenborough underwater yet again, tracking parrot fish, surfing snails, marine iguanas, and the first attack of a southern sea lion on a rockhopper penguin ever recorded.

- **Little John** (MAY 5; 9 TO 11 P.M.; CBS) STARS Gloria Reuben as a family-court judge who would rather not recall giving up her newborn for adoption when she was still a teen and who never knew that her own father, Ving Rhames, whom she hasn't seen since, adopted the baby boy himself. But when Ving has heart trouble, his 12-year-old grandson seeks out his very surprised mother, who has one more terrible secret to divulge before an affecting family clinch.

- **Blue Vinyl** (MAY 5; 10 TO 11:40 P.M.; HBO) lets us watch filmmaker Judith Helfand on behalf of *America Undercover* educate herself and her Long Island parents on the relationship between polyvinyl chloride and cancer-causing PVCs from Lake Charles, Louisiana, where they manufacture a lot of the stuff, to Venice, Italy, where 31 industrialists are on trial for poisoning the lagoon and their employees. Amazingly, some of this is really funny.

- **Innocents** (MAY 6; 9 TO 11 P.M.; CHANNEL 13) is yet another *Masterpiece Theatre* docudrama—this time about medical malpractice in a pediatric hospital ward in Bristol, England, where for more than a decade incompetent surgeons killed more babies with congenital heart defects than they cured, and caused brain damage to many others. With Tim Pigott-Smith as the senior butcher, Madhav Sharma as the junior, and Aden Gillett as an anesthesiologist who tries to blow the whistle on them. ■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JAZZ DAVID YAFFE

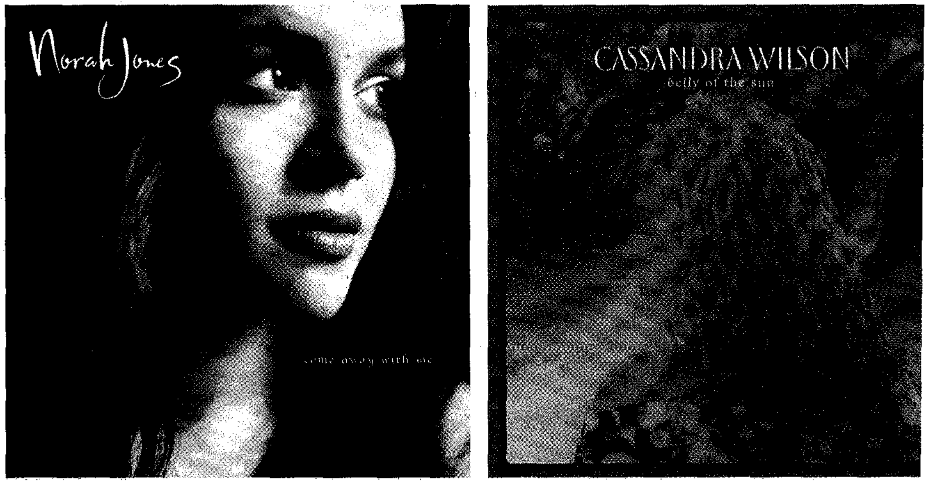
Crossing Over

Two great jazz singers. One great jazz label. A passel of critical acclaim. So why are Blue Note stars Cassandra Wilson and Norah Jones covering Bob Dylan, James Taylor, and the Band?

Cassandra Wilson IS WIDELY regarded as America's greatest jazz singer—at least among the sub-AARP generation. *Time* has called her America's greatest vocalist, a 1996 Best Jazz Vocal Grammy clinched her place in a genre desperate for relatively young blood, and *Belly of the Sun*, released March 26, has kept the accolades coming from jazz critics, paving the way for her entry into the pantheon of Billie Holiday, Ella Fitzgerald, and Sarah Vaughan. Wilson, who will be appearing at Carnegie Hall on June 25, can do anything she wants with a song: She can caress with a syllable, she can seduce with a phrase.

But the new disc, like most of the music she has released since signing with Blue Note in 1993, is not a jazz album. With its James Taylor and Bob Dylan covers, its folk-rock arrangements, and its tendency to indulge in multiple grooves (and perhaps satisfy multiple focus groups) only to settle into a multicultural blandness—with muted African drumming and an anesthetized Latin tinge—*Belly of the Sun* is more jazzy than jazz. On originals like "Just Another Parade" and "Show Me a Love," she is still singing and strumming in the shadow of her idol Joni Mitchell, complete with confessional lyrics, decentered tempos, and fretless-bass lines. Mitchell, who committed jazz heresy when she released a collaboration with Charles Mingus in 1979, is not nearly the jazz singer Wilson is, which only heightens the frustration of hearing Wilson denying us the thing she does best.

When she covers pop warhorses like Dylan's "Shelter From the Storm," Taylor's "Only a Dream in Rio," and the Band's "The Weight," Wilson doesn't reinvent the vernacular material through improvisation and chordal complexity, but merely adds a well-wrought but ultimately superfluous sheen. The only tracks where you can really hear the depth she can convey are on the blues standards: Mississippi Fred McDowell's "You Gotta Move" and an elegiac duet with the late piano legend Boogaloo Ames. Now that Verve, Columbia, and RCA have all but decimated their jazz divisions, Blue Note has jazz's last active roster among the majors, but its most gifted singer has avoided jazz itself.



VOCAL EASE: New albums by Norah Jones, left, and Cassandra Wilson are long on jazz styling, short on jazz.

Cassandra Wilson
Belly of the Sun
(Blue Note).

Norah Jones
Come Away With Me
(Blue Note).

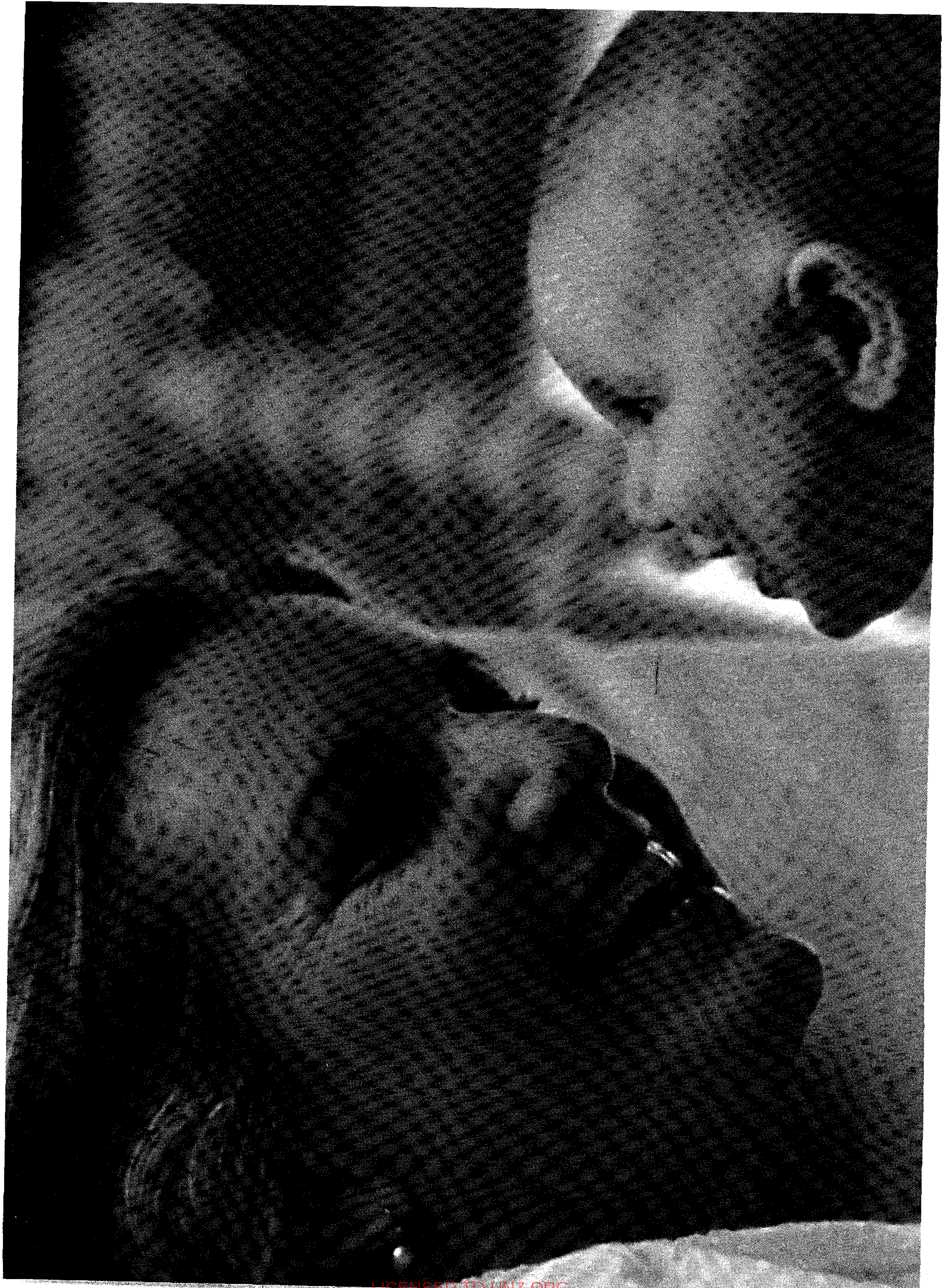
MEANWHILE, THE LABEL'S LATEST SENSATION, the sultry 23-year-old **Norah Jones**, also has a case of the Cassandra Complex. On her debut, *Come Away With Me*, the chanteuse-pianist jettisons the music for an Elektra-Asylum-style seventies show. There's something eerie about a singer who evokes Linda Ronstadt when covering Dylan's "I'll Be Your Baby Tonight" and confounds the Blue Note A&R man's expectations by doing less Gershwin, more Willie Nelson. Jones, next scheduled to take Manhattan at Town Hall on June 7, sold 50,000 copies in the album's first three weeks of release—an unheard-of figure in jazz.

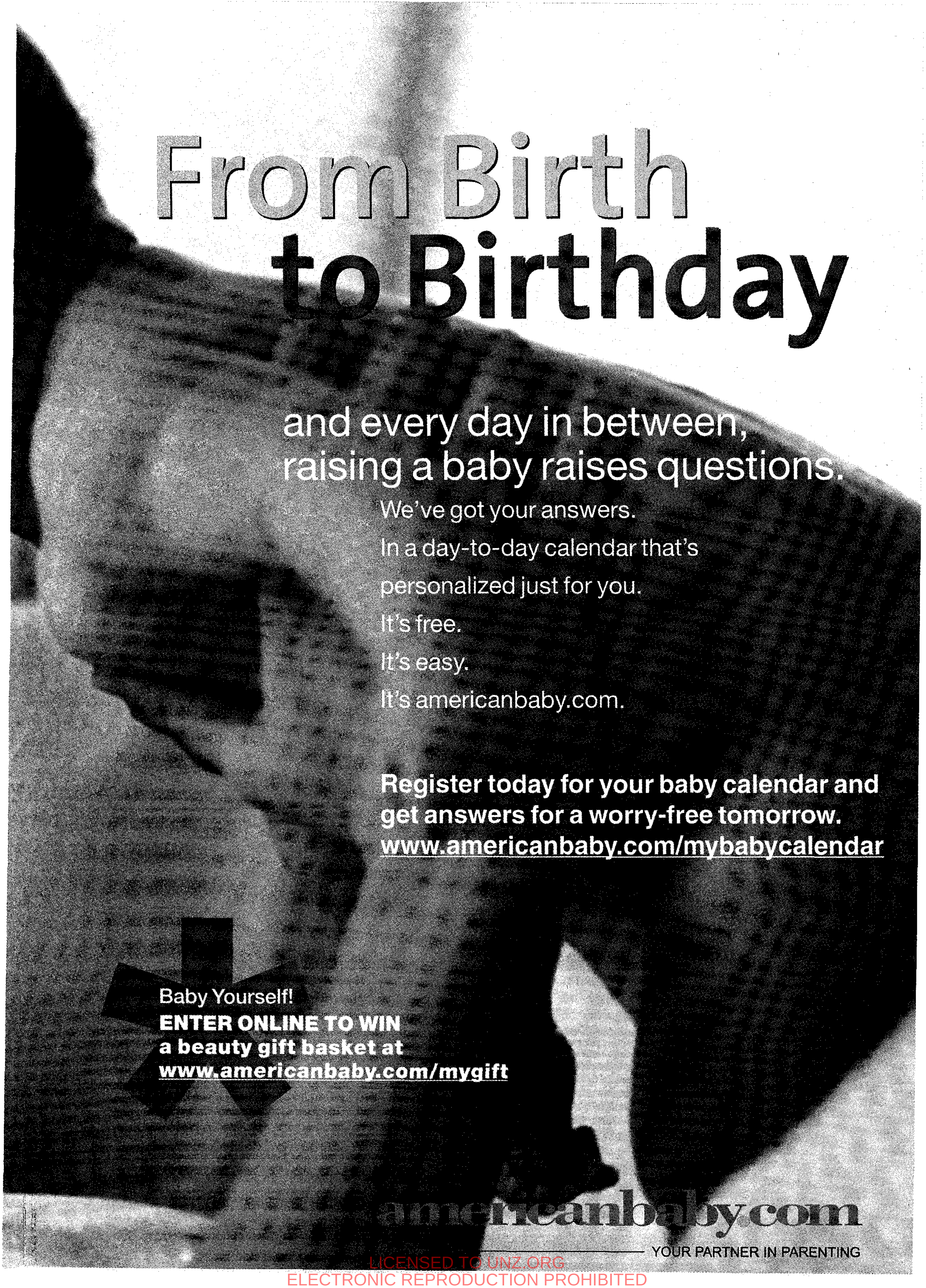
She is an agile pianist and a soulful vocalist with a star's instinct for delivery—but with such thin material with so little transfiguration, the album's not much more than pleasant entertainment. Like Wilson, who has given a perfunctory nod to jazz standards by doling out a single one on each disc, Jones concludes her disc with a soulful "The Nearness of You," and her delicate southern-fried mezzo reveals a jaded storytelling quality startlingly precocious for a singer born when Jimmy Carter was in the White House.

Wilson and Jones could be doing more to keep this genre alive. Generations ago, Ella Fitzgerald would release a string of pop records, yet always manage to sprinkle some Oscar Peterson and Louis Armstrong collaborations along the way. But Wilson, approaching legend status, and Jones, getting hyped for her ingenue turn, are doing pop and little else. No one should begrudge them the right to explore other genres, bring in a few crossovers, maybe even make a little money, but they shouldn't forget the "jazz" part of being jazz singers. The stars of Blue Note, the only major jazz label left in a hemorrhaging industry, ought to belt out a few more of them while they can. ■

David Yaffe's reviews can be read at nymetro.com/archive/music.

PHOTOGRAPHS: COURTESY OF BLUE NOTE RECORDS. FROM LEFT, CLAY PATRICK MCBRIDE; PAT MOLNAR.





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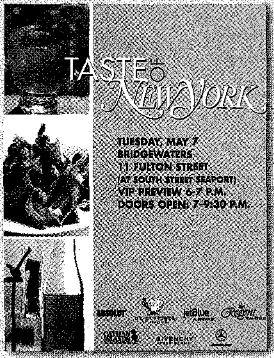
(Clockwise from top) The cast of Saturday Night Live joins Pressure Owner Tom Shanon, NEW YORK Editor-in-Chief Caroline Miller, NEW YORK Publisher Alan Katz and Maurice Kanbar Institute of Film and Television Associate Dean Sheril Antonio; NEW YORK Publisher Alan Katz, A|X Armani Exchange's Wendy Rothman, A|X Armani Exchange's Stephanie Bell, NEW YORK Fashion and Beauty Director Mike Fish;(l-r) Glacéau Vitaminwater's Erin Heit, NEW YORK Advertising Manager Ron Stern, Carrie Donovan, Glacéau Vitaminwater's Diana Mora, Glacéau Vitaminwater's Michael Goldstein, Glacéau Vitaminwater's Joanna Freedman, NEW YORK Account Manager Larry Menkes; The scene at Pressure Lounge

NYU Film Students Enjoy Pressure

For the 3rd year in a row as the title sponsor of the NYU First Run Film Festival, NEW YORK Magazine hosted the Festival's kickoff party at Pressure Lounge. The cast of Saturday Night Live attended the party and offered their interesting words of encouragement while sending over 300 guests into a laughing frenzy. Special thanks to co-sponsors A|X Armani Exchange, Glacéau Vitaminwater, Pressure Lounge, and USA Films for their support.



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(Left to right) Arliss Howard, Debra Winger, and NEW YORK Associate Publisher Ginger Sutton

Big Bad Love

NEW YORK Magazine and IFC Films hosted an advance screening of *Big Bad Love* for lucky NEW YORK Magazine readers. Debra Winger and Arliss Howard, the star and producer of *Big Bad Love*, surprised the audience by introducing the film and leading a question and answer session following the screening.

(Top) USA Films Senior Vice President of Advertising Ron Tsuruda, NEW YORK Publisher Alan Katz, Tisch School of the Arts Dean Mary Schmidt Campbell, and A|X Armani Exchange Marketing Director Tom Jarrold; (Bottom) Mary Schmidt Campbell and the NYU Film Festival winners at the Wasserman Awards

The NYU Film Festival Wasserman Awards

The NYU First Run Film Festival presented by NEW YORK Magazine culminated with the Wasserman Awards, held at Symphony Space. The undergraduate NEW YORK Magazine Award of Excellence co-sponsored by A|X Armani Exchange was given to Jaffe Zinn for *A Life For M-80*. The graduate NEW YORK Magazine Award of Excellence co-sponsored by USA Films was given to Jessica Sharzer for *The Wormhole*.

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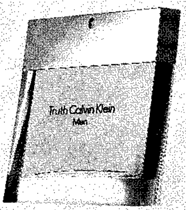

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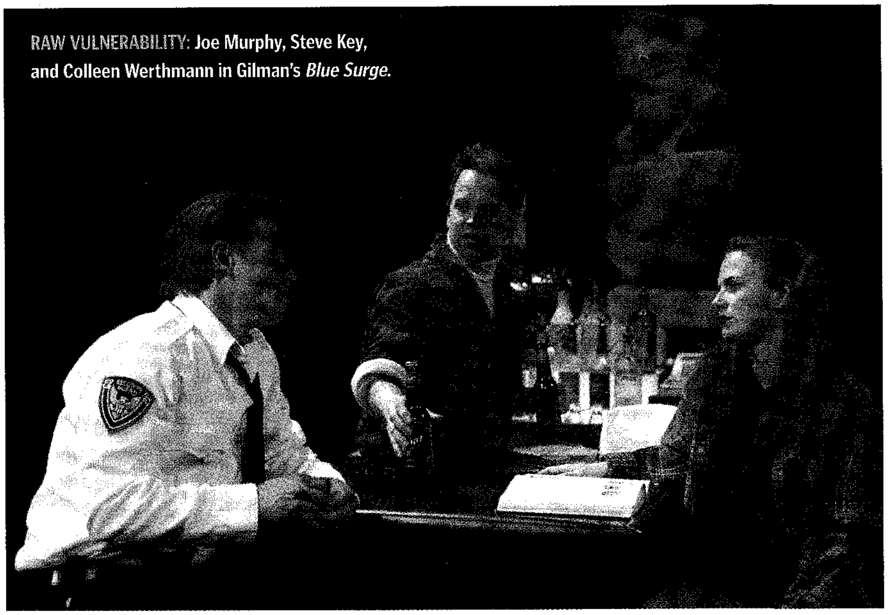
NEW YORK Magazine and United Colors of Benetton invite you to an Italian wine tasting event on Wednesday, May 29 from 6:30 – 8:30 p.m. Come and discover a selection of wines from Italy, compliments of the Bottega Vinaia, shop for summer with 20% off your total purchase, and enter to win dinner for two at Chow Bar, tickets to ride the speed boat, "The Beast", or a day of beauty at Maximus Spa/Salon. Please RSVP to Stacey Rauchbach at 212.508.0854. United Colors of Benetton, 120 Seventh Avenue at 17th Street.

A Day at the Races

NEW YORK Magazine and Dan's Papers invite you to the 24th Annual 2002 Potatohampton 10K Minithon in Bridgehampton benefiting the Multiple Sclerosis Society. This high-profile event will be held on Saturday, May 25 at 9:30 a.m. The race starts at Presbyterian Church of Bridgehampton Main Street (Route 27). Special thanks to co-sponsors Cancos, Divi-Divi Promotions, Lenox Hill Hospital, Montauk Sofa, Rose Jewelers, and Tag Heuer. To register, go to www.nmssli.org.

Truth to Tell

Rebecca Gilman has an unerring ear for the ways mismatched people relate, an open heart for the ways they louse things up.



RAW VULNERABILITY: Joe Murphy, Steve Key, and Colleen Werthmann in Gilman's *Blue Surge*.

REBECCA GILMAN'S **Blue Surge** is simplicity itself. A play about two midwestern cops who get involved with a couple of massage-parlor girls, both the men and the women very different from each other. One cop, Curt, has an affluent girlfriend, Beth, an art historian, who surprises him one morning in his kitchen with Sandy. She is the very young masseuse-prostitute whom he almost busted and now feels oddly, platonically drawn to. His colleague, Doug, a more carefree fellow, starts a relationship with Heather, Sandy's co-worker, whom Doug did bust. Strange, but not so very strange, things ensue.

The language, too, is utterly simple. There are no poetic speeches; nothing is said that couldn't have been spoken by these very people. What is so devastating is the truthfulness of it, the overwhelming lifelikeness of the characters; you cannot help wondering how a young woman playwright could infiltrate them to their very essence. No sentimentality anywhere, no condescension, partiality, or idealization, certainly no lip-smacking. Imperceptibly, the play penetrates you, moves you to share the author's compassion.

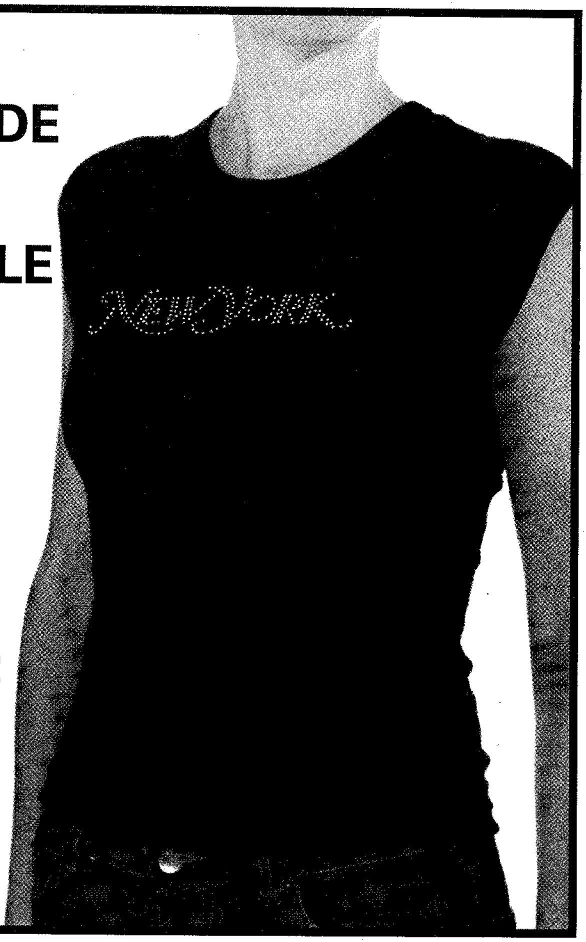
Blue Surge
New York Shakespeare Festival presentation of a new play by Rebecca Gilman, staged by Robert Falls.

Morning's at Seven
Lincoln Center Theater revival of the play by Paul Osborn, staged by Daniel Sullivan.

See Theater listings for details.

What impresses me about Gilman's plays is their ability to bring to life characters from the most diverse backgrounds, of disparate social strata and occupations—a talent Gilman shares with only one other living American playwright, Lanford Wilson. Whether through research or incisive imagination, she is a guide into worlds we might not have known so well—or at all—without that gift of hers, which is a gift to all of us.

She is fortunate also in her director, Robert Falls, whose staging, on Walt Spangler's adroit scenery, is a model of unfussy efficiency, and in a dream cast. As Sandy, Rachel Miner has just the right driven quality, the makeshift toughness awkwardly hiding raw vulnerability. But she is not the whore with a heart of gold—only



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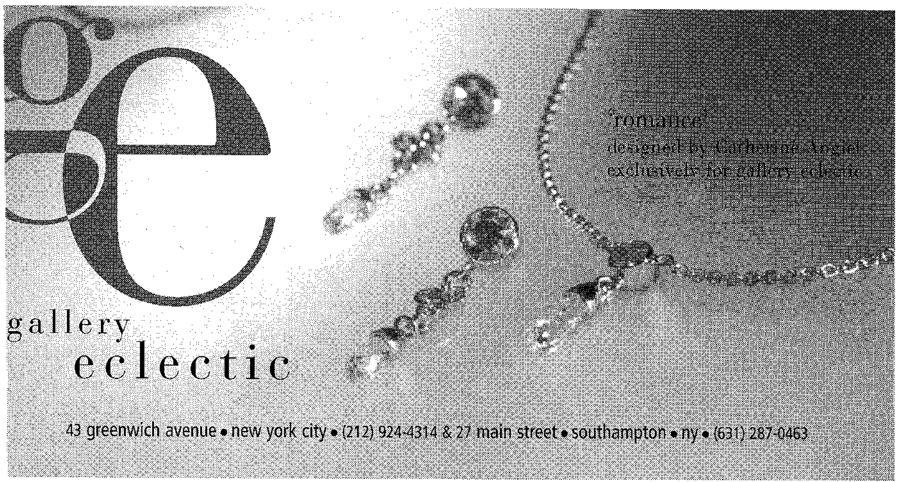
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an ordinary, battered human heart. Miner is spot-on, down to her brittle smile and overeager voice. Joe Murphy's Curt is, like Sandy, the product of a wretched childhood; like her, he nurses an inner wound; like her, he harbors a beleaguered, groping decency. Murphy's is an equally compelling performance. Amy Landecker is perfect as a confused rich girl emotionally slumming without knowing it. Steve Key (Doug) and Colleen Werthmann (Heather) handle the secondary couple with prime relish.

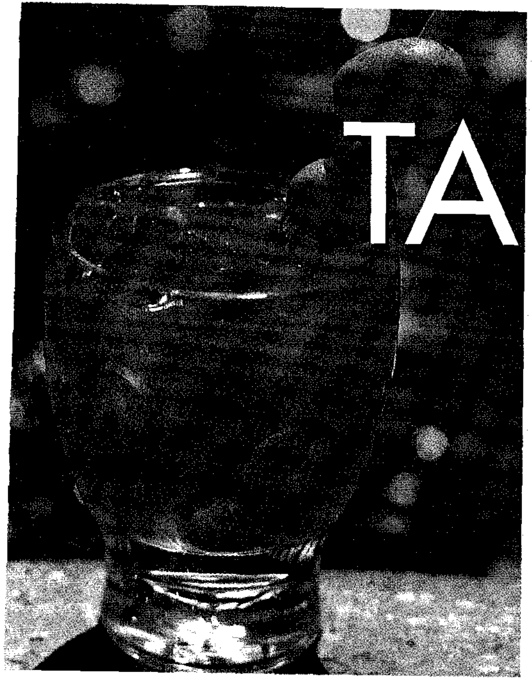
Blue Surge never cheats and yet manages to surprise as it unfolds with increasing intensity. The climax is suasive, shatteringly beautiful, and absolutely right.

MUCH INK HAS BEEN EXPENDED ON THE DIFference between humor and wit. Onstage, I'd say, wit is when the characters are smarter than we are; humor, when they are dumber. In Paul Osborn's 1939 **Morning's at Seven**, the nine characters range from naïve to benighted, and a large part of the audience appeal lies in the amused superiority the spectators can feel for the befuddled creatures. This is not to minimize Osborn's canniness in contriving these homespun eccentrics who animate two adjoining midwestern backyards with their wistfully comic thrashings. But I fancy backyard comedy no more than kitchen-sink drama.

Outbidding Chekhov, Osborn gives us four aging sisters, three with troubled spouses (one of these with a 40-year-old son who cannot bring himself to marry his dim fiancée of twelve years) and one of them defiantly single. There is insistent humor here and equally determined pathos, the tribulations artfully managed. It would have helped, though, if Daniel Sullivan, the otherwise savvy director, had not overstated the foolishness of the younger characters. But there is no resisting this clever cast of veteran actors, among whom Frances Sternhagen, Elizabeth Franz, and William Biff McGuire are particularly persuasive. Pleasant to watch, too, is John Lee Beatty's unsurpassable set.

But whereas Osborn's Midwesterners merely make you wallow in benignity, Gilman's ask you to laugh, suffer, and think with them as they navigate a reef-concealing reality. Though striking me as a far better playwright than Suzan-Lori Parks, Gilman gets steadily poorer reviews in the *Times* and is edged out for the Pulitzer. Yet a play that comes closer to being universal ought to be given an equal chance—even if it does not appeal to political correctness, and is not apotheosized in the *Times*. ■

John Simon's reviews can be read at nymetro.com/archive/simon.



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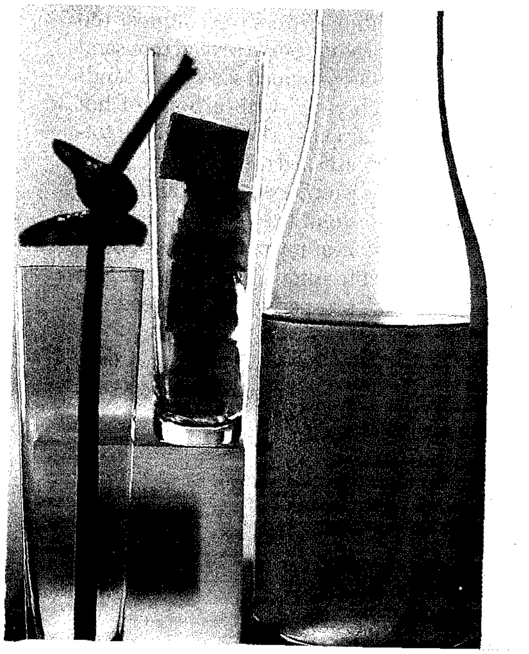

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Meet's Market

Gansevoort Street is shifting from a hot spot into tired culinary territory. But Meet—with subtle, delicate food and good feng shui—turns a meat locker into a mecca.

IF EVER A PIECE OF REAL ESTATE needed spiritual realignment, it's the meatpacking district. In the past few years, the neighborhood has been losing some of its bohemian cachet; a few restaurants have closed, and many of those still in business look a little forlorn. That's especially true along Gansevoort Street, where most establishments have been shoehorned into pokey storefronts and old beef lockers. No wonder, then, that the savvy owners of **Meet**, which opened on Gansevoort a couple of months ago, hired a feng-shui consultant, Master Tin Sun. Feng shui, as even chowhounds know, is the ancient Chinese practice of establishing spatial harmony. "The place used to be a meat freezer," explained one of the owners. "It was storing the spirits of a lot of angry cows."

To placate the angry cow spirits, Master Sun (who has done work for superstitious local bigwigs like Donald Trump) decreed that mirrors be placed along the walls to elevate the level of harmonious *qi*—good energy in the feng-shui lexicon—and that a walkway made of coconut wood run through the room to give it the proper sense of movement and flow. The walkway divides the space into two different dining levels, each filled with polished rattan chairs and cream-colored ostrich-leather banquettes (no cows). The restaurant's two illuminated bars are canted toward the entrance at a welcoming angle and are covered with a translucent yellow stone called amber onyx, which suffuses even the most darkly dressed patron in a pleasant, golden glow.

Meet
71-73 Gansevoort Street
(212-242-0990).

MEET CUTE: The feng-shui'd bars at Meet.

The food at Meet does nothing to disrupt this happy balance between buzz and tranquility, and in some cases even enhances it. Executive chef Ten Vong has a fondness for bite-size dishes packed with disparate, subtle flavors. On my first run through the appetizer menu, I enjoyed a single crisply grilled quail—stuffed to bursting with toasted falafel—and an inventive strudel sliced open like a blintz and filled with tangy chèvre. The house risotto looked like it had been served out with an eyedropper, but was nicely cooked and flavored with fresh spring peas, morels, and a hint of cinnamon. Delicate eaters will also enjoy the sea-bass carpaccio, the Altoid-size portions of cured tuna, and the langoustines, which were served as an off-the-menu special on the evening I sampled them, set over a slip of fresh uni and stippled with small, dissolving spoonfuls of saffron jelly.

Vong's light touch extends to seafood entrées like fillet of dorade, stacked on shavings of fennel and a warm compote made of sun-dried tomatoes, and red snapper, served in a soothing broth tinged with cardamom and more saffron. My seared-scallop-and-cauliflower combination seemed a little wan by comparison, although all the hipsters at our table enjoyed the monkfish, which was smothered with sections of artichoke, in a thick, lemony gremolata. The peppercorn sauce covering the decorous cut of sirloin was equally tasty, but the rack of lamb was too meager for a fat man like me—there were only two chops. Among poultry items, the duck breast was perfectly edible (it comes with freshly made basil gnocchi), while the roasted chicken was cooked to crackly perfection and served in a pool of savory sauce sweetened with white raisins.

Meet has all the trappings of a late-night hot spot, including felt ropes at the entrance, a discreet D.J. box, even a snack bar (serving not very inspired pastas and panini) for midnight dining. But the reasonably priced, uncomplicated wine list is better than you'll find at the average downtown mosh pit, and so are the desserts. In the high-cholesterol category, I enjoyed the round of spiced custard decked with a burnt-sugar top, though the rice-pudding fritters were almost too rich. I could have devoured several thousand more of the Oreo-shaped ice-cream sandwiches, which came with a bowl of hot chocolate for dipping. There was also a tottering confection called the "chocolate pistachio pinnacle," which seemed dry and a little structurally unsound to me. Not that this kept the hipsters at my table from gobbling it uncontrollably. After all, with Master Sun on the payroll, prosperity is guaranteed. ■

Meet, dinner, Sunday to Wednesday, 6 to 10:30 P.M. Thursday to Saturday till 11:30 P.M. Appetizers, $8 to $16; entrées, $18 to $32. All major credit cards.

Sign up! Get our restaurant reviews early by e-mail at nymetro.com/signup.

Adam Platt's reviews can be read at nymetro.com/archive/restaurants.

PHOTOGRAPH BY KENNETH CHEN.

NEW YORK

NEW YORK'S MUSEUMS are greeting spring with fabulous exhibits from around the world and around the corner. Explore ancient China, the royal courts of Europe, Brazilian masterpieces, Japanese tea ceremonies, and an exciting international design showcase. Discover art from the American Southwest and the American Folk Art Museum's groundbreaking new home. And celebrate the rites of spring in Brooklyn. Your art adventure begins today.

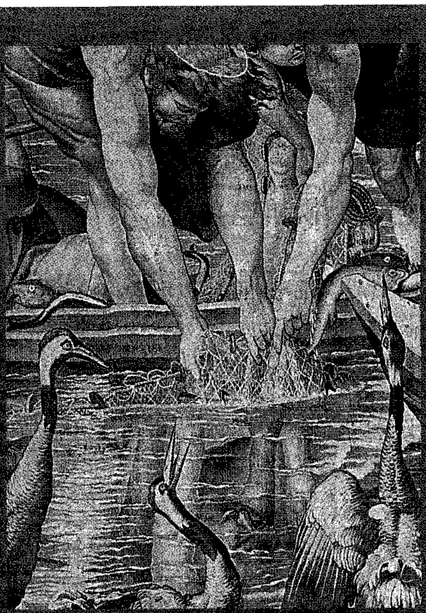
THE METROPOLITAN MUSEUM OF ART

Experience artistic splendor at The Metropolitan Museum of Art this season. From ancient China to Caravaggio's Italy, from the royal courts of Europe to glamorous 1930s Hollywood, The Met offers a spectrum of art from across the centuries and across the globe.

"Orazio and Artemisia Gentileschi: Father and Daughter Painters in Baroque Italy" (through May 12) is the first full-scale exhibition to examine these two fascinating artists side by side, and at the same time explore their individual achievements. Artemisia is the most celebrated female painter before the 19th century. Her father, Orazio, was a remarkable poet of light who painted for the courts of Marie de' Medici and Charles I. Together, their work exemplifies the revolution in painting inspired by Caravaggio.

Halfway around the world, workers digging in a field in southwestern China in 1986 came upon two pits filled with

(Continued)



The Miraculous Draft of Fishes from the *Acts of the Apostles* (detail); Design by Raphael, 1516 Palazzo Ducale, Mantua

CREATIVE SERVICES DIRECTOR:
Beverly Hood Allen
EDITOR:
Christy Casamassima
CREATIVE:
Bolle Design
RESEARCH:
Lory Conklin

Head, ca. 1200 B.C., Sanxingdui Museum, People's Republic of China

hundreds of bronze, gold, jade, and pottery artifacts. This extraordinary discovery revolutionized our understanding of the origins of Chinese civilization. "Treasures from a Lost Civilization: Ancient Chinese Art from Sichuan" (through June 16) presents some 130 works from this excavation—most never shown in the United States—that offer rare insight into previously unknown artistic and cultural tradition.

Another splendid—and seldom exhibited—cultural tradition is explored in "Tapestry in the Renaissance: Art and Magnificence," on view through June 19. Between 1400 and 1700, European courts and churches lavished vast sums of money on tapestries expertly woven from costly silks and gold thread, from designs by such leading artists as Raphael, Giulio Romano, and Bronzino. This once-in-a-lifetime survey of 41 dazzling works represents the pinnacle of aesthetic and technical achievement of a truly distinguished epoch. *The New York Times* calls it "the answer to a prayer .... magnificent beyond description."

From golden threads to silver screen stars, "Adrian: American Glamour" (opening May 14) explores the career of Gilbert Adrian, one of the most quintessentially American of 20th-century clothing designers. Also a noted Hollywood costume designer of great renown, Arian dressed such movie legends as Greta Garbo, Norma Shearer, Katharine Hepburn, and Joan Crawford—often to sensational and provocative effect. His mid-century couture creations, no less dramatic, continue to inspire designers to this day with their modernist sensibility and technique.

Fifth Avenue at 82nd Street, Hours: Fri., Sat., 9:30 a.m. - 9 p.m., Sun., Tues. to Thurs., 9:30 a.m. - 5:30 p.m., closed Mon., 535-7710; www.metmuseum.org

AMERICAN MUSEUM OF NATURAL HISTORY

Take an unforgettable journey from far-away planets at the edge of our galaxy to the down-to-earth stories of baseball legends, all under one roof. Founded in 1869, the American Museum of Natural History is one of the largest natural history museums in the world.

The grand slam exhibition "Baseball As America"—featuring over 500 treasures from the National Baseball Hall of Fame and Museum—explores America's romance with baseball. The Hayden Planetarium's new Harrison Ford-narrated Space Show, "The Search for Life: Are We Alone?" takes visitors from the depths of Earth's oceans to newly discovered planets outside our solar system, all on a quest for worlds that just might support life. Swing through summer with "Starry Nights," live jazz every Friday in the Rose Center for Earth and Space.

Baseball Tenement Alley, 1909; Louis W. Hine
© George Eastman House Collection

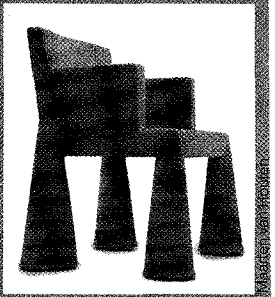
The Search for Life: Are We Alone? Many of the surface features of Mars suggest that water, crucial to life as we know it, may once have been abundant there.

Central Park West at West 79th Street, Hours: Sun. to Sat. 10 a.m. - 5:45 p.m., Fri. Rose Center open until 8:45 p.m., 769-5100; www.amnh.org

COOPER-HEWITT, NATIONAL DESIGN MUSEUM

Skin: Surface, Substance + Design" runs at the Smithsonian's Cooper-Hewitt, National Design Museum May 7 through September 15. Skin highlights the global responses of designers to a culture obsessed with physical appearances and transformed by biotechnology. Skin focuses on designs from 1997 to the present, and features products, fashion, furniture, architecture, and media expanding the definition of surface.

Every object has a skin. Thick or thin; smooth or rough, porous or impermeable, skin is the line between a hidden interior and a visible exterior. Reflecting the convergence of natural and artificial life, *Skin* demonstrates how designers manipulate the relationship between the inside and outside of objects, garments, and buildings to create surfaces that both reveal and conceal. "*Skin* shows the breadth of design thinking today, which encompasses the engineering of new structures as well as the fabrication of seductive forms and metaphors," Museum Director, Paul Warwick Thompson notes. "The exhibition is smart, sexy, and provocative."



VIP Chair, 2000; Metal frame, foam, upholstery. Designer: Marcel Wanders, b. 1963, Marcel Wanders Studio, Netherlands; Manufacturer: Moooi, Netherlands

Maarten van Houten

Skin features the work of such notable designers and architects as Karim Rashid, Greg Lynn, Petra Blaisse, Morphosis, Marcel Wanders, and many others.

The exhibition is organized by five themes based on the functions of human skin, including: "Beauty, Horror + Biotechnology," examining our culture's response to skin transformation, through plastic surgery and manufactured living skin, and how designers create artificial skins for objects and bodies; "Padding +

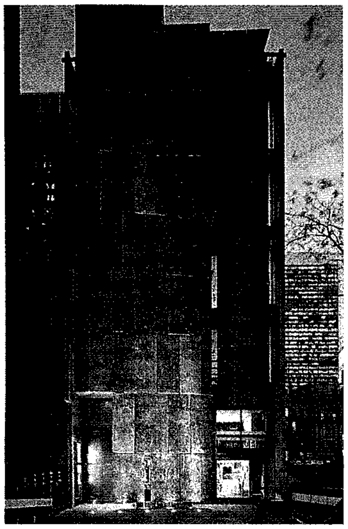
Protection," focusing on surfaces that hyper-extend the protective function of skin; and "Intelligence + Touch," exploring surfaces that respond to input from users and the environment or to digitally acquired information.

2 E. 91st St. and Fifth Avenue, Hours: Tues. 10 a.m. - 9 p.m, Wed. to Sat. 10 a.m. - 5 p.m, Sun. Noon - 5 p.m., closed Mon. and federal holidays, 849-8400; www.si.edu/ndm

AMERICAN FOLK ART MUSEUM

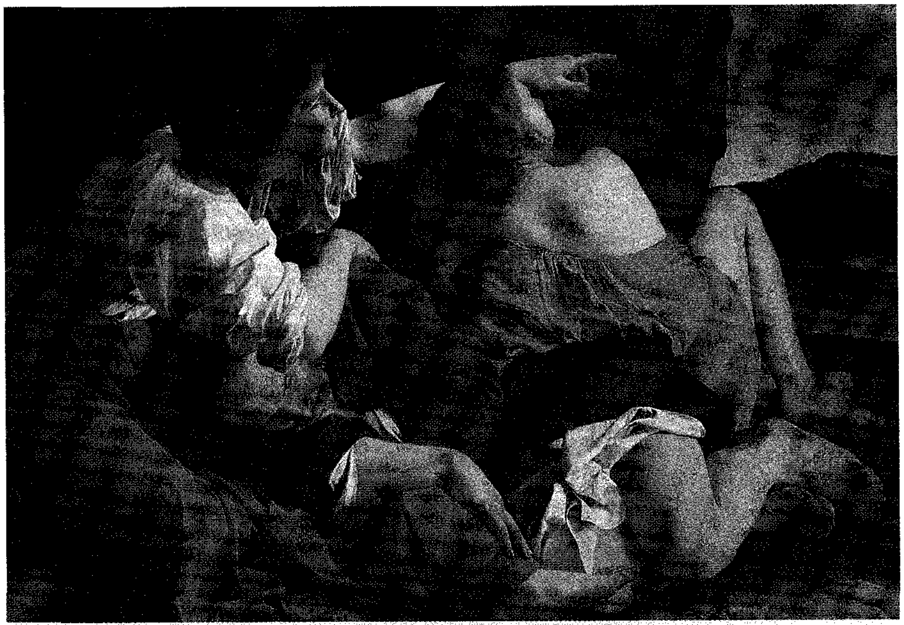
Hailed by critics as "the best museum building since the Guggenheim" and "a jewel, a brilliant emblem for this historic moment," "destined to be one of the most influential examples of modern architecture of the century," the new American Folk Art Museum is presenting two dynamic exhibitions "American Radiance: The Ralph Esmerian Gift to the American Folk Art Museum" (through June 2) and "DARGER: The Henry Darger Collection at the American Folk Art Museum" (through June 23).

45 W. 53rd St., Hours: Tues. to Sun. 10 a.m. - 6 p.m., Fri. 10 a.m. - 8 p.m., closed Mon., 265-1040; www.folkartmuseum.org



Michael Moran

Museum façade:
Tod Williams Bollie Tsien Architects

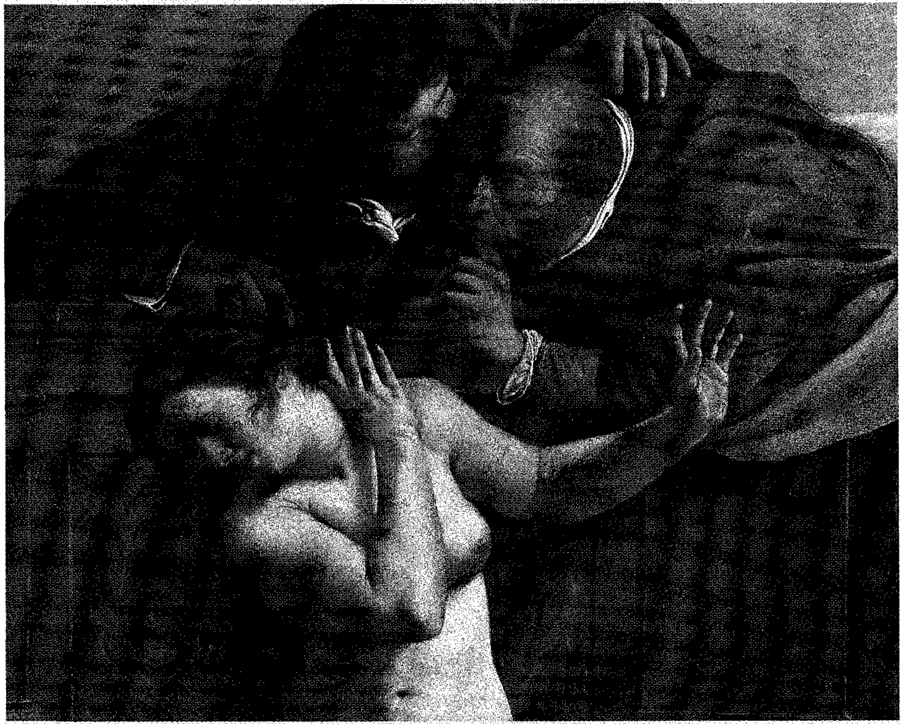


Orazio Gentileschi, *Lot and His Daughters*, ca. 1621-22

Orazio and Artemisia Gentileschi

FATHER AND DAUGHTER PAINTERS IN BAROQUE ITALY

Now through May 12



Artemisia Gentileschi, *Susanna and the Elders*, 1610

THE METROPOLITAN MUSEUM OF ART

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Organized by the Soprintendenza per i Beni Artistici, Rome, The Metropolitan Museum of Art, New York, *and the Saint Louis Art Museum.*
Indemnity granted by the Federal Council on the Arts and the Humanities.
Top: The J. Paul Getty Museum, Los Angeles. Bottom: Collection of Graf von Schönborn, Pommersfelden.

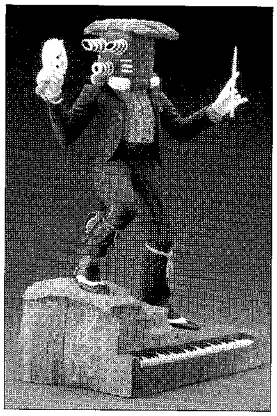


photo: Eva Heyd

american craftmuseum

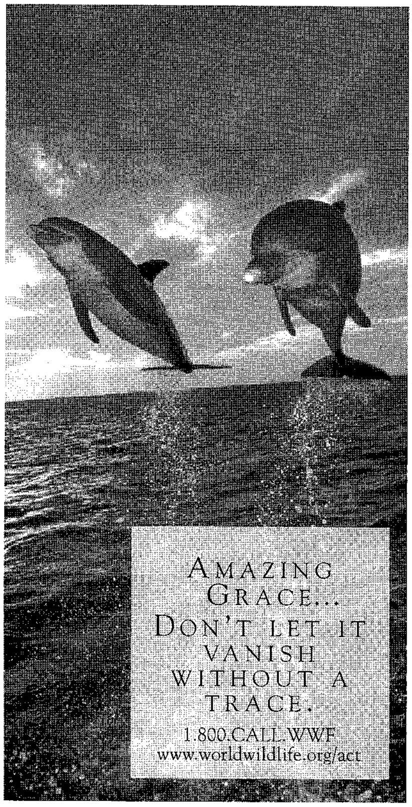
Michael Dean Jenkins, Kwikwilaka Mocking Katsina
Private collection

Changing Hands:
Art Without Reservation
Contemporary Works by 90 Native
American Artists from the Southwest
May 9 – September 20, 2002

American Craft Museum
40 West 53rd Street, New York
(212) 956-3535
www.americancraftmuseum.org

Museum and Store hours:
Tuesday – Sunday, 10 a.m. to 6 p.m.
Thursdays – Open until 8 p.m.
(Store also open Mondays)

This exhibition is made possible by grants from Philip Morris Companies Inc., The Rockefeller Foundation, Hunter Douglas Window Fashions and anonymous donors.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BROOKLYN BOTANIC GARDEN

Celebrate the rite of spring at Brooklyn Botanic Garden with "Springfest 2002." Every Sunday afternoon between Mother's Day, May 12 and Father's Day, June 16, enjoy the waves of intoxicating spring blooms, eclectic concerts on Cherry Esplanade, talks by garden writers in the serene A. T. White outdoor amphitheater, and children's activities.

There's no better way to take in the splendor of the season than at New York City's 52-acre natural wonder. Music highlights include: Sunday, May 12, Howard Fishman Quartet and The Andy Biskin Quintet; May 19, Gino Sitson Quartet and Kwaku Kwaakye Obeng; May 26, Trio Syringa and Thomas Millioto; June 2, Teddy Goldstein & The Goldsteins and Rani Arbo & Daisy Mayhem; June 9, Brock Mumford and Cocktail Angst; June 16, The Singing Conquerors and Greenwich Morris Men.

Christine M. Douglas

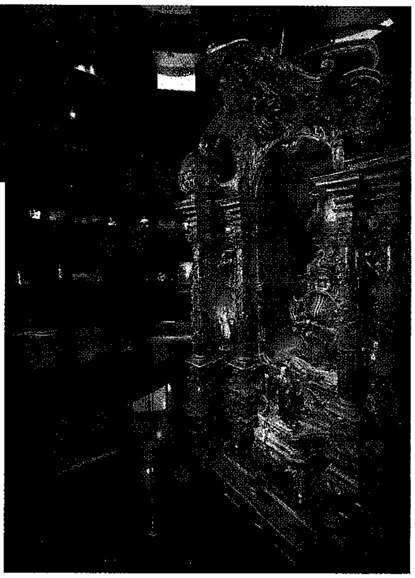
Tulip time at the Brooklyn Botanic Garden

900 Washington Ave., Brooklyn, NY,
Hours: Tues. to Fri. 8 a.m. - 6p.m., Sat., Sun., and holidays, 10 a.m. - 6 p.m, closed Mon., 718-623-7200, events hot line, 718-623-7333; www.bbg.org; 1 or 2 to Eastern Parkway; Q to Prospect Park, on-site parking available for a fee.

SOLOMON R. GUGGENHEIM MUSEUM

Don't miss seeing the monumental gilded Baroque altarpiece from São Bento de Olinda that was painstakingly imported piece by piece, restored, and then assembled as the magnificent centerpiece for the exhibition "Brazil Body & Soul" at the Guggenheim. Through May 29, see over 350 masterpieces ranging from indigenous masks to Afro-Brazilian totems and ex-votos, and Baroque sculpture, as well as examples of radical innovation in modern and contemporary Brazilian art. *Time* magazine calls it "a dazzling tribute to Brazil's cultural diversity."

Works & Process at the Guggenheim explores the creative process through extraordinary dance, opera, theater, new music, and literary performances. On May 5 at 5 p.m., the premiere of composer Gordon Getty's new choral work, *Young America* takes place at the Juilliard Theater (Ticket Central 279-4200, 1 p.m. - 8 p.m.). On May 5 and 6 at 8 p.m., *The Estate Project for Artists with AIDS*, John Corigliano hosts a concert featuring jazz pianist Fred Hersch and world premieres by composers Gerald Busby and Martin Hennessey (box office, 423-3587).



Main Altar, São Bento de Olinda, Brazil (detail)

1071 Fifth Ave. at 89th Street,
Hours: Sun. to Wed. 9 a.m. - 6 p.m., Fri., Sat. 9 a.m. - 8 p.m., 423-3500; www.guggenheim.org

special advertising section

AMERICAN CRAFT MUSEUM

The American Craft Museum is the nation's premier museum devoted exclusively to exploring the rich diversity of contemporary international craft and its relation to design, fashion, architecture, technology, and sculpture.

Visitors this summer will see contemporary ceramics, glass, metalwork, jewelry, fiber, sculpture, and mixed media by Native American artists; milestones in postwar jewelry development and art quilts from around the world. "Changing Hands: Art Without Reservation" (May 9 to Sept. 20) features 90 Southwestern artists. "Zero Karat: The Donna Schneier Gift to the American Craft Museum" will also be on view (May 31 to Sept. 27). And finally, "Six Continents of Quilts: The American Craft Museum Collection" will be shown in the UBS PaineWebber Lobby Gallery (July 3 to Sept. 13., UBS PaineWebber Building, 1285 Avenue of the Americas).

40 W. 53rd St., between Fifth and Sixth avenues; Hours: Tues. to Sun. 10 a.m. - 6 p.m., closed Mon.; 956-3535; www.americancraftmuseum.org

Eva Heyd

Michael Dean Jenkins (born 1959)
Kwikwilaka Mocking Katsina, 2000
Wood, paint; 14½ x 8 x 6; Private collection

Young America – A World Premiere

Sunday, May 5
5 pm

Gordon Getty

works & process

Composer Gordon Getty presents his new work for chorus and orchestra, as well as other New York premieres. The Juilliard Theater Symphony and the New York Concert Singers perform.

PRODUCED BY Mary Sharp Cronson, President

The Juilliard Theater, 155 West 65th St

$20, $10 for students and seniors. Free for Guggenheim members and Juilliard, Mannes College and Manhattan School of Music students. Call for details.

Ticket Central 212 279 4200, 1–8pm. www.ticketcentral.org

Guggenheim MUSEUM

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skin

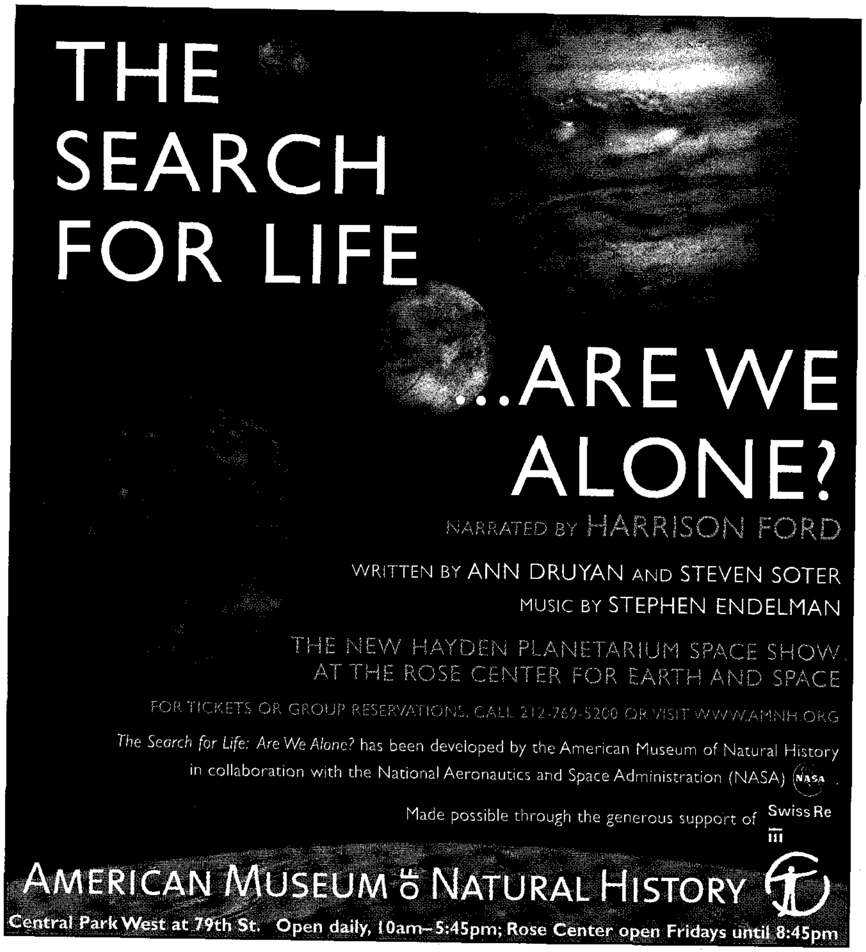
SURFACE
SUBSTANCE
+ DESIGN

MAY 7 – SEPTEMBER 15, 2002

Skin: Surface, Substance, and Design is made possible by Swatch, The Horace W. Goldsmith Foundation, NIKE, Inc., the Smithsonian Special Exhibitions Fund, Elise Jaffe and Jeffrey Brown, and BMW Group.

Smithsonian
Cooper-Hewitt, National Design Museum
2 East 91st Street, New York NY 10128 212.849.8400 www.si.edu/ndm

Hand in [illegible], 1996. Photograph by Elinor Carucci, b. 1971. Courtesy of Ricco/Maresca Gallery, New York


THE SEARCH FOR LIFE ...ARE WE ALONE?

NARRATED BY HARRISON FORD

WRITTEN BY ANN DRUYAN AND STEVEN SOTER
MUSIC BY STEPHEN ENDELMAN

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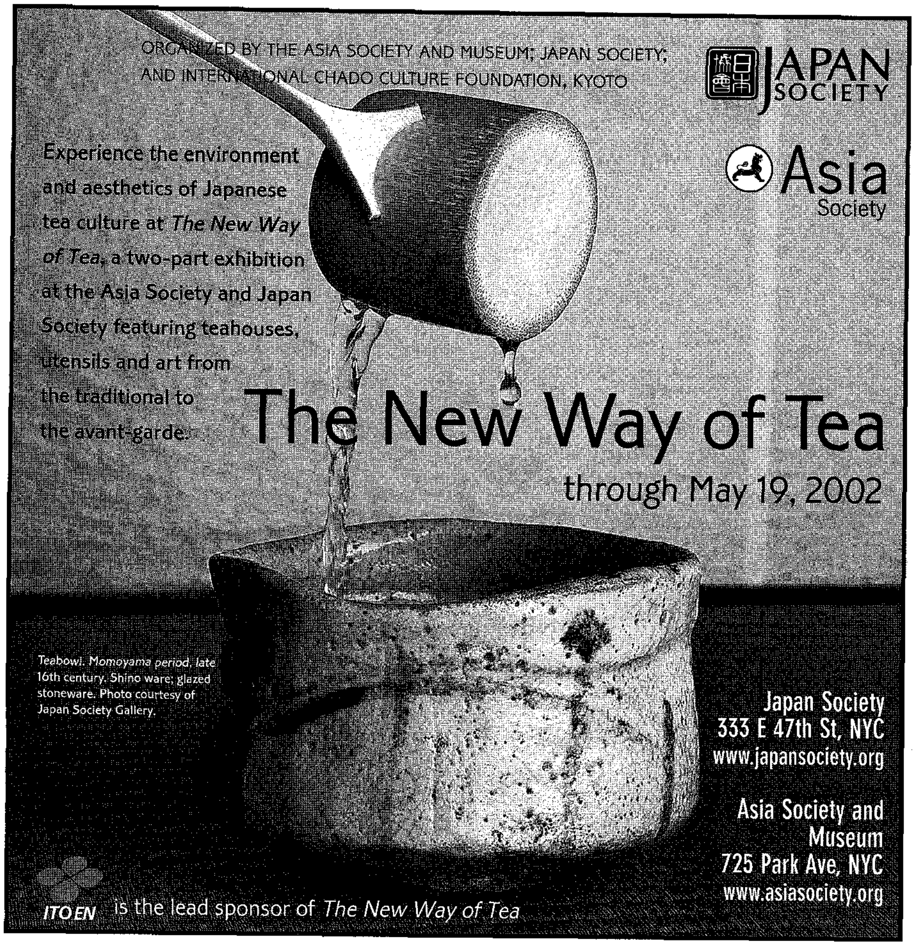
The Search for Life: Are We Alone? has been developed by the American Museum of Natural History in collaboration with the National Aeronautics and Space Administration (NASA)

Made possible through the generous support of Swiss Re

AMERICAN MUSEUM OF NATURAL HISTORY

Central Park West at 79th St. Open daily, 10am–5:45pm; Rose Center open Fridays until 8:45pm


ORGANIZED BY THE ASIA SOCIETY AND MUSEUM; JAPAN SOCIETY; AND INTERNATIONAL CHADO CULTURE FOUNDATION, KYOTO

JAPAN SOCIETY

Asia Society

Experience the environment and aesthetics of Japanese tea culture at *The New Way of Tea*, a two-part exhibition at the Asia Society and Japan Society featuring teahouses, utensils and art from the traditional to the avant-garde.

The New Way of Tea

through May 19, 2002

Teabowl. Momoyama period, late 16th century. Shino ware; glazed stoneware. Photo courtesy of Japan Society Gallery.

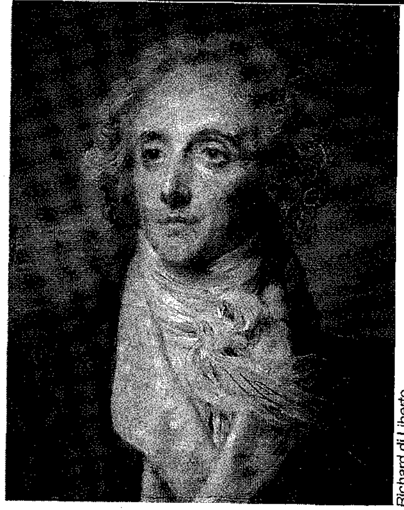
Japan Society
333 E 47th St, NYC
www.japansociety.org

Asia Society and Museum
725 Park Ave, NYC
www.asiasociety.org

ITOEN is the lead sponsor of *The New Way of Tea*

special advertising section

THE FRICK COLLECTION


Richard di Liberto

Jean-Baptiste Greuze (1725-1805); Portrait of Baptiste ainé, 1798-1800; Pastel on cream paper

The Frick Collection boasts works by such celebrated artists as El Greco, Ingres, Rembrandt, Renoir, Velázquez, Vermeer, and Whistler.

On May 14, The Frick Collection presents "Greuze the Draftsman," the first exhibition devoted exclusively to the drawings of Jean-Baptiste Greuze (1725-1805), the remarkable French 18th-century painter and draftsman. Organized by Edgar Munhall, curator of The Frick Collection from 1965 to 1999, the exhibition brings together at each of its two venues 70 works on paper culled from international collections such as the Hermitage, the Louvre, and the National Gallery of Art. On view in New York through August 4, the exhibit travels to the Getty Museum in September.

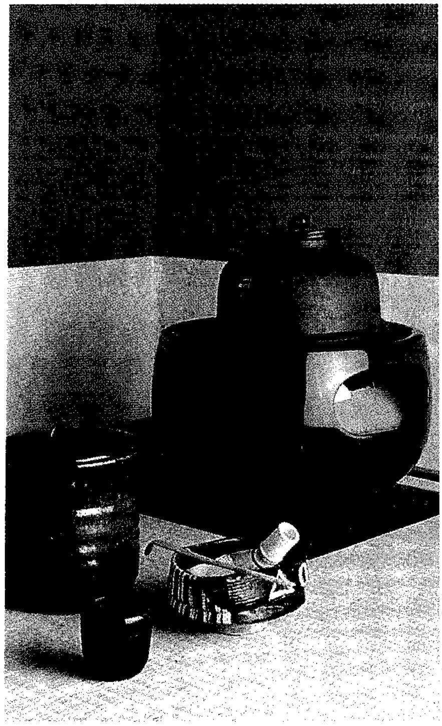
Also through August 18, is "Martin Carlin's Mechanical Table," with Sèvres porcelain plaques, it features secret components and complex mechanical devices.

1 E. 70th St. at Fifth Avenue,
Hours: Tues. to Sat. 10 a.m. - 6 p.m.,
Sun. 1 p.m. - 6 p.m., closed Mon.,
288-7700; www.frick.org
Children under age 10 not admitted.

JAPAN SOCIETY

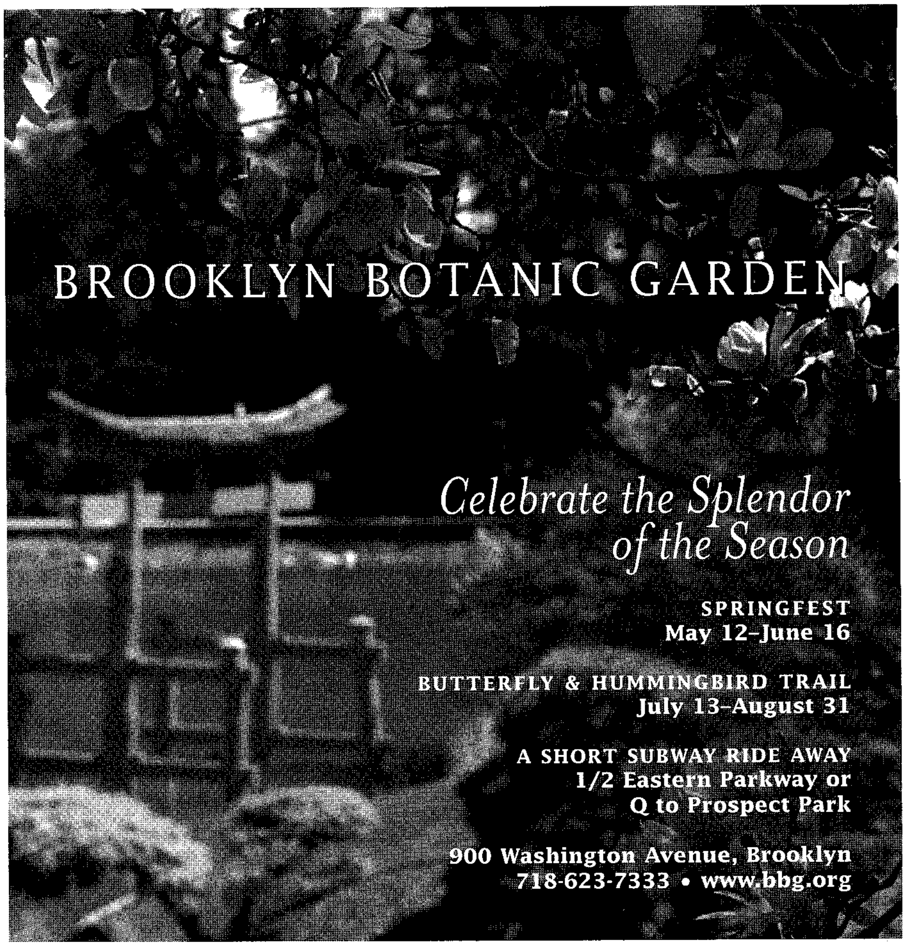
"The New Way of Tea," on view concurrently at Japan Society and the Asia Society and Museum through May 19, expresses the vital art and experience of the contemporary Japanese tea ceremony. The practice and arts of the Way of Tea, with origins in East Asia, form a tradition that has evolved over centuries in Japan. The culmination of this tradition is a venerated cultural form that integrates art, architecture, and design in a unique, communal event centered on aesthetic and spiritual contemplation. The exhibition will feature seven teahouses installed in both venues and some 100 utensils.

333 E. 47th St. between First and Second avenues, Hours: Tues. to Fri. 11 a.m. - 6 p.m., Sat., Sun. Noon - 5 p.m., closed Mon., 832-1155; www.japansociety.org or www.asiasociety.org



Japan Society Gallery

Tea Ensemble with Oribe Teabowl
Teabowl: Momoyama period, early 17th century
Oribe ware: glazed stoneware



BROOKLYN BOTANIC GARDEN

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May 12–June 16

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July 13–August 31

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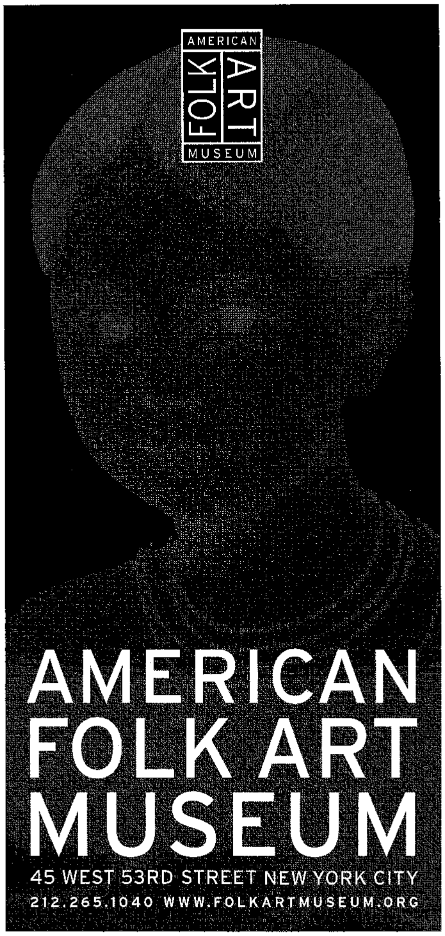


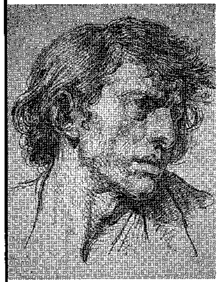
AMERICAN FOLK ART MUSEUM

45 WEST 53RD STREET NEW YORK CITY
212.265.1040 WWW.FOLKARTMUSEUM.ORG

Greuze the Draftsman

May 14 through August 4, 2002

This long-awaited touring exhibition is the first devoted exclusively to the drawings of Jean-Baptiste Greuze (1725-1805), the remarkable French eighteenth-century painter and draftsman. Lenders include private as well as public collections, such as the Hermitage and the Louvre.



Greuze the Draftsman has been made possible through the generosity of Michel David-Weill, The Florence Gould Foundation, the Isaacson-Draper Foundation, Mrs. Russell B. Aitken, Jean A. Bonna, James Fairfax, Joseph Koerner, Diane A. Nixon, Stephen K. Scher, and Melvin R. Seiden, with additional support from the Fellows of The Frick Collection.

THE FRICK COLLECTION
1 East 70th St New York, NY 10021
INFO (212) 288-0700 www.frick.org

Jean-Baptiste Greuze (1725-1805), *The Ungrateful Son*, c. 1777-78, Red chalk on white paper.Gift in memory of Douglas Huntly Gordon and in Honor of the 50th Anniversary of the National Gallery of Art. Photograph ©2001 Board of Trustees, National Gallery of Art, Washington

Movies

Edited by Ben Kaplan

NEWTHISWEEK

Baran
Majid Majidi's film, set in Iran, about a privileged boy who falls for an Afghan construction worker who's forced to wear a disguise. In Farsi, with English subtitles. (1 hr. 59 mins.; PG) • Opens 5/3.

The Chateau
Two young, ignorant Americans, one white (Paul Rudd), one black (Romany Malco), inherit a huge French château, along with its large staff, leading to predictable cultural complications. This harmless trifle, shot on digital video, is engaging thanks mainly to Rudd's performance as a crunchy, clueless college boy. Co-starring Sylvie Testud. (1 hr. 31 mins.; NR) • Opens 5/3.

Deuces Wild
Stephen Dorff, Fairuza Balk, and Matt Dillon star in Scott (*The Basketball Diaries*) Kalvert's film about warring street gangs in 1957 Brooklyn. (1 hr. 36 mins.; R) • Opens 5/3.

Fleeing by Night
A complex love triangle in thirties China among a promising young cellist (Lei Huang), a troubled opera star (Chao-te Yin), and the daughter of a theater owner (Rene Liu) results in broken hearts and tormented souls. The film's vivid depiction of the world of Chinese opera is hampered by melodramatic plot turns and florid narration. (1 hr. 59 mins.; NR) • Opens 5/3.

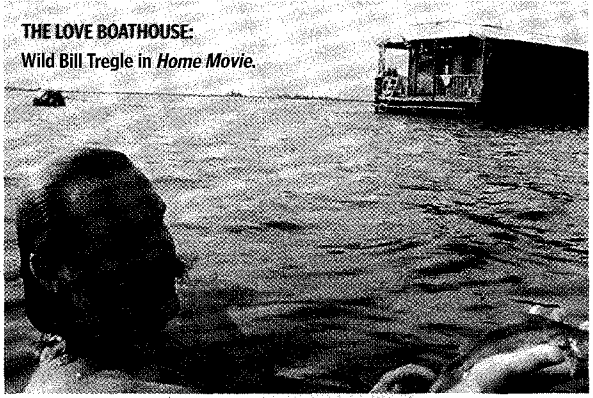
A Grin Without a Cat
Elusive French documentarian Chris Marker (*La Jetée*) contemplates the rise and fall of the European left during the sixties and seventies, from the galvanizing force of the Vietnam War to the disillusionment of the Brezhnev years, with a post-Soviet coda. Thoroughly engrossing, even if its activism seems quite naïve today. (2 hrs. 59 mins.; NR) • Opens 5/3.

Hollywood Ending
See Rainer, page 58. (1 hr. 55 mins.; PG-13) • Opens 5/3.

Home Movie
Chris Smith (*American Movie*) depicts five unique homes and how they reflect the lives of their quirky owners—a mixture of mad inventors, cat obsessives, and other charming oddballs. Easygoing, generous documentary is paired with Jeff Krulik and John Heyn's classic short *Heavy Metal Parking Lot*, shot outside a Judas Priest concert in 1986. (1 hr. 15 mins.; NR) • Opens 5/3.

The Mystic Masseur
Ismail Merchant directs V. S. Naipaul's novel about an ambitious schoolteacher in forties Trinidad (Aasif Mandvi) who reinvents himself as a mystic and eventually rises to high political office. Atmospheric tale benefits from strong performances, but its lack of dramatic focus renders it too disjointed. Co-starring Om Puri and James Fox. (See box.) (1 hr. 57 mins.; PG) • Opens 5/3.

Spider-Man
See Rainer, page 57, and interview, page 80. (2 hrs. 1 min.; PG-13) • Opens 5/3.


THE LOVE BOATHOUSE: Wild Bill Tregle in *Home Movie.*

Uzumaki
A Japanese town is terrorized by mysterious spirals (*uzumaki*) that compel the inhabitants to commit grisly deeds. Effective, bizarre hybrid of B movie and conceptual art, complete with goofy effects that dare us to take it seriously, seems destined for cult status. Who'd have thought a simple design element could prove so unnerving? (1 hr. 30 mins.; NR) • Opens 5/1.

Warm Water Under a Red Bridge
Writer-director Shohei Imamura weaves a supernatural tale around an unemployed businessman's search for a stolen Buddha, and a woman with an odd superpower. In Japanese, with English subtitles. (1 hr. 59 mins.; NR) • Opens 5/3.

REVIEWS BY BILGE EBIRI

Now Playing

★ Amélie
Treacle this elaborately inventive deserves some kind of blue ribbon. (Rainer; 11/12/01) (2 hrs.; R) • 2; 11; 47.

Astoria
Queens is the setting of Nick Efteriades's Greek-American coming-of-age tale, which also involves the mob, a diner, and Alexander the Great. (1 hr. 43 mins.; R) • 62.

A Beautiful Mind
Russell Crowe plays the real-life mathematician and paranoid schizophrenic John Nash in this rather conventionalized view of madness and creativity. Ron Howard directed. (Rainer; 1/7/02) (2 hrs. 9 mins.; PG-13) • 17; 43.

Big Trouble
Barry Sonnenfeld's frantic farce set in Miami is big on dither and short on laughs. A talented cast, including Tim Allen and Rene Russo, is encouraged to yell a lot, as if that would make the jokes any funnier. (Rainer; 4/15/02) (1 hr. 25 mins.; PG-13) • 17.

★ Blade 2
Director Guillermo Del Toro (*The Devil's Backbone*) takes Wesley Snipes's techno-vampire franchise and transforms it into an exuberantly hard-boiled gothic ninja monster fantasy. (1 hr. 36 mins.; R) • 10; 15; 16; 22; 40; 44; 45; 48; 50; 52; 60; 62; 68; 70; 73.

The Cat's Meow
Director Peter Bogdanovich vividly reimagines the fateful 1924 celebrity cruise aboard news tycoon William Randolph Hearst's yacht. The excursion resulted in a mysterious death, implicating everybody from Charlie Chaplin (Eddie Izzard) to actress Marion Davies (Kirsten Dunst) and filmmaker Thomas Ince (Cary Elwes). (1 hr. 52 mins.; R) • 2; 34; 43; 63.

Changing Lanes
Pulpy and preposterous, but enjoyable. Ben Affleck and Samuel Jackson play two men who collide their cars on the FDR. (Rainer; 4/22/02) (1 hr. 39 mins.; R) • 6; 14; 15; 16; 22; 25; 32; 36; 40; 41; 42; 43; 44; 45; 49; 50; 51; 52; 53; 54; 55; 57; 58; 60; 61; 62; 64; 66; 69; 70; 71; 72; 73; 74; 75.

Chelsea Walls
Convoluted, grating multicharacter study of various bohemian types in the Chelsea Hotel, from a hard-edged writer (Kris Kristofferson) to a struggling painter (Vincent D'Onofrio). Ethan Hawke's directorial debut wants to be the cinematic equivalent of free jazz but is too enamored of its own artiness to leave an impression. (1 hr. 49 mins.; R) • 6; 12.

Circuit
A naïve gay ex-cop (Jonathan Wade Drahos) relocates to Los Angeles and gets caught up in the drug-fueled party circuit. This overlong film seems more interested in showing off bodies than in telling a story, succumbing to the very superficiality it seeks to admonish. (2 hrs. 10 mins.; NR) • 7.

Clockstoppers
A scientist's teenage son (Jesse Bradford) winds up with a top-secret watch that gives him superhuman speed. Kids may enjoy this throwback to Disney live-action flicks, but adults will be distracted by extra-wide plot holes. (1 hr. 34 mins.; PG) • 17; 43; 44; 45; 50; 52; 56; 59; 60; 73.

Death to Smoochy
Danny DeVito's shrill, over-the-top comedy is about a psychotic children's-show personality (Robin Williams) who does all he can to bring down his replacement, an angelic hippie (Edward Norton) dressed as a rhino. (1 hr. 48 mins.; R) • 6.

★ Dogtown and Z-Boys
An energetic, elegiac documentary about the influential crew of teens in early-seventies California who turned skateboarding into today's fashionable, freewheeling, daredevil sport. Directed by Stacy Peralta, a member of the original Z-Boys, and full of great archival footage, it's a riveting inside look at a huge youth-culture momentum shift. Narrated by Sean Penn. (1 hr. 30 mins.; PG-13) • 1; 14; 17.

E.T. The Extra-Terrestrial
Well, it's certainly still good. Steven Spielberg's tale of a boy (Henry Thomas) and a homesick alien punches all the right buttons. (2 hrs.; PG) • 24; 60; 64.

Enigma
A dry, occasionally smart drama about British codebreakers during WWII. Dougray Scott plays a big-brain codebreaker and Kate Winslet is his helpmate. They both look pretty frumpy and neurasthenic. (Rainer; 2/29/02) (1 hr. 59 mins.; PG-13) • 1; 14; 17; 18; 43; 47; 53; 59; 75.

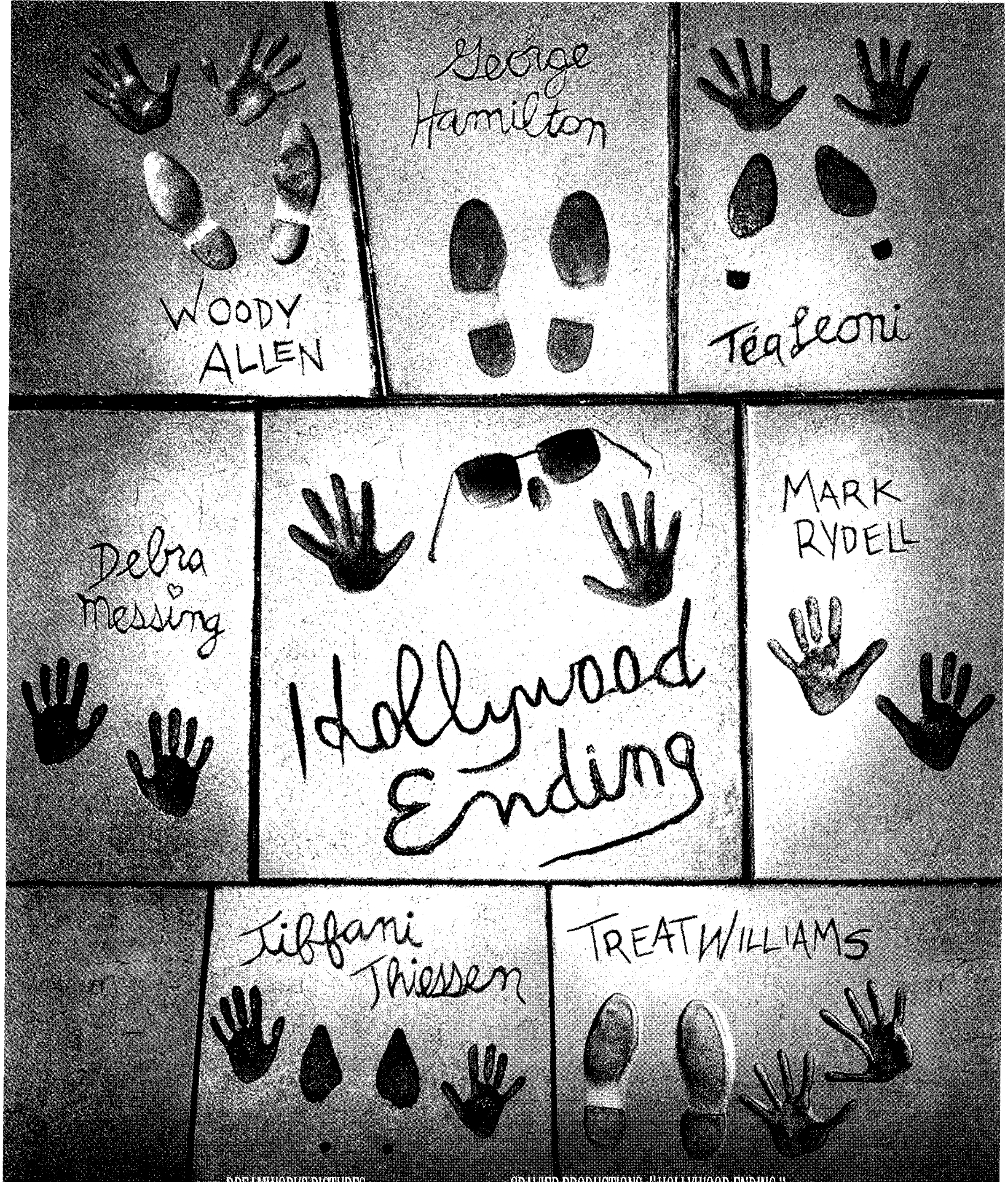
★ Facing the Music
Observant and unflinching documentary follows the developing tensions at the University of Sydney's music department, as faculty members struggle against drastic budget cuts. (1 hr. 29 mins.; NR) • 4.

Festival in Cannes
Talkfest auteur Henry Jaglom strikes again, with this vague story shot on the fly about a director (Greta Scacchi) and a wannabe producer (Zack Norman) trying to finance a film. (1 hr. 39 mins.; PG-13) • 2.

★ Frailty
Bill Paxton directed and stars in this creepy, disturbing low-budget triumph that is part psychological drama and part Old Testament–Stephen King–Freud–Brothers Grimm scarefest. He plays a widower with two young boys who believes he has been told by an angel to rid the world of demons. (Rainer; 4/15/02) (1 hr. 40

Ground Rules These synopses, where noted, are condensed versions of reviews by Peter Rainer. Stars (★) denote releases that *New York* recommends, ranging from best-of-the-year picks to worthy curios to flawed movies with one outstanding element. **NOTE: Each review is followed by numbers indicating theaters where the film is playing; a key to theaters begins on page 80.**

PHOTOGRAPH COURTESY OF COWBOY PICTURES.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Starts Friday May 3rd At Theatres Everywhere mins.; R) • 12; 15; 16; 22; 39; 41; 52; 59.

★ Girls Can't Swim

Sharply observed, delicately acted portrait of two teenage friends (Isild Le Besco and Karen Alyx) coping with sex, love, and loss one summer on the coast of France. (1 hr. 41 mins.; NR) • 7.

★ Gosford Park

Robert Altman's murder mystery is an artful blend of whodunit and something deeper—a meditation on class and a vanishing gentry. (Rainer; 12/24/01) (2 hrs. 17 mins.; R) • 8; 10; 25; 43.

High Crimes

Morgan Freeman has a juicy good time playing an alcoholic lawyer who redeems himself in this otherwise smoothly directed (by Carl Franklin) but rather pro forma courtroom thriller co-starring Ashley Judd and Jim Caviezel, playing a fugitive military operative accused of murdering civilians in El Salvador. (Rainer; 4/15/02) (1 hr. 55 mins.; PG-13) • 10; 11; 13; 17; 27; 29; 40; 45; 50; 52; 53; 54; 56; 62; 65; 70; 73.

Human Nature

Michel Gondry directs Charlie (*Being John Malkovich*) Kaufman's script about a behaviorist prude (Tim Robbins), a feral stud (Rhys Ifans), and a hairy naturalist author (Patricia Arquette). (1 hr. 36 mins.; R) • 10; 17.

★ Ice Age

Marvelously funny digitally animated comedy featuring woolly mammoths, saber-tooth tigers, sloths, dodos, and much more. (Rainer; 3/25/02) (1 hr. 15 mins.; PG) • 10; 17; 30; 34; 40; 44; 45; 50; 52; 53; 56; 57; 58; 60; 62; 64; 69; 70; 71; 73; 74; 75.

★ In the Bedroom

Todd Field, in his directorial debut, has made a fine, straightforward film about a murdered son and the parents who slowly writhe for retribution. (Rainer; 11/26/01) (1 hr. 46 mins.; R) • 24.

Iris

Judi Dench and Jim Broadbent are Iris Murdoch and John Bayley in Richard Eyre's overly fussy movie about the famous English literary couple and Murdoch's descent into Alzheimer's. (Rainer; 12/10/01) (1 hr. 33 mins.; R) • 65.

Italian for Beginners

Lone Scherfig's Dogme 95 film is set at a community-center class, which becomes the social nexus for six Copenhagen thirtysomething singles. (1 hr. 40 mins.; R) • 11.

Jason X

A group of student explorers from the future unleash the cryogenically frozen body of Jason Voorhees (Kane Hodder), the slasher from the *Friday the 13th* series. Much wackiness ensues. Tired updating of tired horror series seems to think that cross-breeding it with a sub-*Alien* plotline is the way to breathe new life into the ho-hum enterprise. (1 hr. 33 mins.; R) • 10; 12; 15; 16; 17; 32; 39; 40; 42; 44; 45; 48; 50; 52; 53; 55; 57; 58; 59; 60; 61; 62; 64; 66; 68; 72; 73; 75.

★ Kissing Jessica Stein

Jennifer Westfeldt and Heather Juergensen co-wrote and star in this entertainingly sitcomish New York romance, directed by Charles Herman-Wurmfeld, about two women who meet through the personals. (Rainer; 3/25/02) (1 hr. 36 mins.; R) • 5; 12; 17; 29; 33; 35; 63; 75.

★ The Last Waltz

Martin Scorsese's documentary of the Band's final concert performance in 1976 in San Francisco is perhaps the greatest rock documentary of all time, here enhanced by a digital remix. (Rainer; 4/22/02) (1 hr. 59 mins.; NR) • 10.

★ Les Destinées

Olivier Assayas adapts Jacques Chardonne's novel about a porcelain-factory heir (Charles Berling) and his second wife (Emmanuelle Béart), and once the sprawling story gets going, Berling's and Béart's performances, along with Assayas's unsentimental elegance, make for a genuinely intimate epic. (3 hrs.; NR) • 3; 38.

Life, or Something Like It

Angelina Jolie plays a TV newscaster whose perfect life is thrown into disarray when a street prophet (Tony Shalhoub) foretells her imminent death. Lame melodrama pretends to be about seizing the day, but it's more about ludicrous plot points and a cop-out of an ending. Still, the always game Jolie almost makes it work. Co-starring Edward Burns. (1 hr. 43 mins.; PG-13) • 2; 12; 17; 21; 27; 29; 50; 53; 57; 58; 62; 64; 68; 70; 71; 72; 73; 75.

★ Monsoon Wedding

Mira Nair's giddy movie about the preparations for an arranged marriage in New Delhi is an entertaining pastiche of Bombay movie-musical nuttiness and *Father of the Bride*. (Rainer; 3/4/02) (1 hr. 53 mins.; R) • 5; 15; 26; 46; 49; 63; 75.

Monster's Ball

See what the fuss is about: Halle Berry plays the wife of a man who Billy Bob Thornton's death-row prison guard executes, and they wind up in a depth-charged affair. Marc Forster directed. (Rainer; 1/14/02) (1 hr. 52 mins.; R) • 2; 17; 31; 65.

Murder by Numbers

An efficient but by-the-numbers crime thriller starring Sandra Bullock, in a career-makeover role, as a hardened homicide detective on the trail of two Leopold and Loeb-ish high-school killers (Ryan Gosling and Michael Pitt). (Rainer; 4/29/02) (1 hr. 58 mins.; R) • 10; 13; 15; 16; 17; 18; 32; 43; 44; 45; 47; 50; 51; 52; 53; 55; 57; 58; 60; 61; 62; 64; 67; 69; 71; 72; 73; 74; 75.

Murderous Maids

Jean-Pierre Denis's account of two chambermaids who kill their bourgeois employers in 1933 France. (1 hr. 34 mins.; NR) • 7; 38.

My Big Fat Greek Wedding

Innocuous comedy about the thirtysomething Toula, who is getting too old to marry, at least by her Greek family's standards. When a decidedly un-Greek Mr. Right (John Corbett) enters her life, things get even worse. (1 hr. 59 mins.; PG) • 1; 12; 17; 28; 30; 46; 49; 62; 63; 64; 75.

National Lampoon's Van Wilder

A smug college party boy (Ryan Reynolds) tries to make money after Dad stops paying his tuition. Some good gross-out gags are wasted. (1 hr. 35 mins.; R) • 16; 56; 73.

Night at the Golden Eagle

An elderly, unreformed tough guy (Donnie Montemarano) and his now-clean partner (Vinnie Argiro) land in a grubby motel, with disastrous consequences. So sleazy you can smell it; the grimy, bleak portrait of dead-end lives is often gripping, but the contrived story line feels out of place. (1 hr. 27 mins.; R) • 2; 17.

★ Nine Queens

The Argentinian writer-director Fabian Bielinski has a fine, straightforward storytelling gift, and his movie about two con men (Gaston Pauls and Ricardo Darin) pulling off a half-million-dollar scam is consistently compelling. It also has a social context—the corruption of modern Argentina—that helps lift it beyond pulp. (Rainer; 4/29/02) (1 hr. 55 mins.; R) • 5; 38; 46.

Panic Room

Jodie Foster is trapped with her daughter (Kristen Stewart) in a high-security room in an Upper West Side townhouse while three intruders attempt to lure her outside. Director David Fincher pulls off a few expert thriller sequences, but most of the movie is relentlessly garish. (Rainer; 4/8/02) (1 hr. 34 mins.; R) • 6; 14; 15; 16; 17; 32; 34; 36; 40; 43; 44; 45; 50; 52; 53; 56; 57; 58; 60; 62; 69; 70; 71; 72; 73; 74; 75.

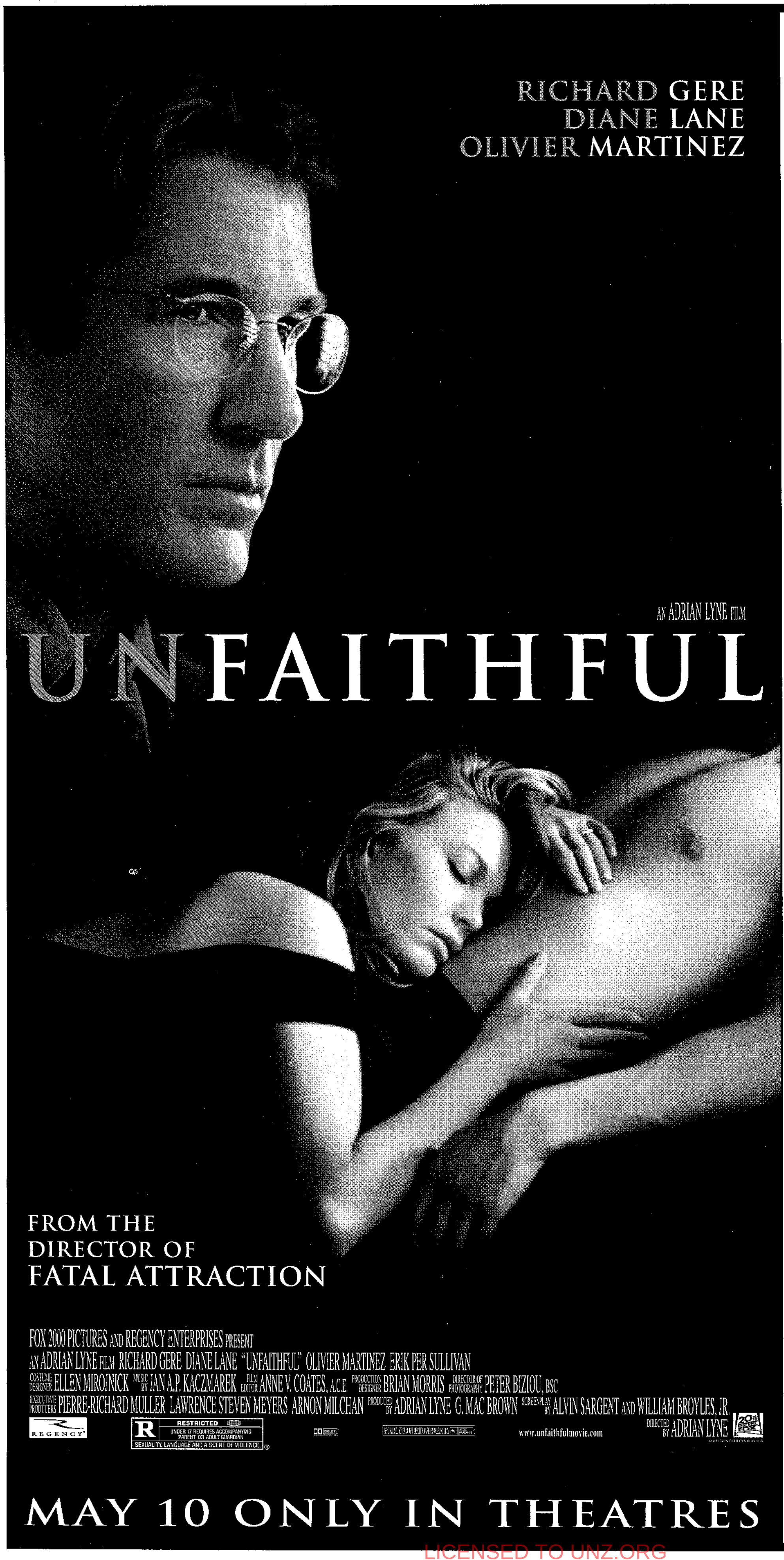
Festival

Triumphs Below Canal

The **Tribeca Film Festival** sprawls through seven theaters in tricky downtown locations, and you'd have to be as much bloodhound as cinephile to catch all 80 films. So here's our distillation of the not-to-miss flicks—apart from the premiere of *Star Wars: Episode II—Attack of the Clones*, tickets to which were sold out by, oh, 1977. Opens May 8. (See "Museums, Societies, Etc." for further listings.)

The Picture	The Details	The Buzz
Blind Spot Directed by Stephan Woloszczuk	May 10, 2:30 P.M. The Screening Room 54 Varick Street	James Franco (pictured), Golden Globe-winning *Spider-Man* co-star, is Hollywood's next leading man; Woloszczuk wants to be Oliver Stone.
The Dangerous Lives of Altar Boys Directed by Peter Care	May 10, 10:30 P.M. Pace University 1 Pace Plaza	Incendiary title far surpassed by the imagination onscreen; Jodie Foster as a one-legged nun; a breakout performance by Kieran Culkin.
Elling Directed by Peter Naess	May 11, 8:30 P.M. The Tribeca Grand 2 Sixth Avenue	Tender Norwegian buddy flick about asylum inmates released into the world is intelligent, fast, and smutty; could be a sleeper hit.
The Kid Stays in the Picture Directed by Brett Morgen and Nanette Burstein	May 11, 10 P.M. Battery Park Cinemas 102 North End Avenue	Tinseltown undressed in Robert Evans's appalling, engrossing Hollywood memoir, a documentary—with new interviews and old footage—by *On the Ropes*'s award-winning directors.
La Tropical Directed by David Turnley	May 12, 10:30 A.M. Battery Park Cinemas	Black-and-white documentary about a Cuban dance hall may paint the most colorful picture in the festival.
Manito Directed by Eric Eason	May 9, 5:30 P.M. Battery Park Cinemas	With this tense family drama set in Washington Heights (pictured), the hometown director arrives.
Three Days of Rain Directed by Michael Meredith	May 10, 10 P.M. Battery Park Cinemas	Recognizable faces (Peter Falk, Blythe Danner) help Meredith's experiment—setting six Chekhov stories in Cleveland—succeed.

PHOTOGRAPHS, FROM TOP: COURTESY OF BLIND SPOT; COURTESY OF USA FILMS; COURTESY OF THE 7TH FLOOR.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★ The Piano Teacher
Michael Haneke's movie—about a Viennese piano instructor (Isabelle Huppert) in a prestigious conservatory whose lust for an adoring student (Benoît Magimel) turns into a sadomasochistic folie à deux, is grotesquely shocking. Haneke has a genuine gift for cauterizing experience onscreen. (Rainer; 4/8/02) (2 hrs. 10 mins.; NR) • 3.

Rain
Atmospheric portrait of a young New Zealand teen (Alicia Fulford-Wierzbicki) discovering her budding sexuality. Elliptical and moody, it's a triumph of style over narrative, despite some melodramatic twists. (1 hr. 32 mins.; NR) • 1.

Resident Evil
Director Paul Anderson's adaptation of the popular video game is basically a fancy zombie flick, but the film has a bleak, sadistic intensity all its own. That, and Milla Jovovich kicking butt in a cocktail dress. (1 hr. 40 mins.; R) • 22; 45; 52.

★ The Rookie
Dennis Quaid gives a strong, shadowed performance as a science teacher and high-school baseball coach who gets his shot at pitching in the big leagues. (Rainer; 4/15/02) (1 hr. 34 mins.; G) • 10; 16; 17; 27; 39; 59; 62; 72; 73; 75.

The Royal Tenenbaums
Wes Anderson's movie is about a family of prodigies gone to seed, but Anderson doesn't really know how to combine his askew sensibility with more heartfelt material. (Rainer; 12/10/01) (1 hr. 48 mins.; R) • 6.

Sade
Imprisoned during the Revolution, a reflective Marquis de Sade (Daniel Auteuil) sets eyes on a young innocent (Isild Le Besco) while contemplating the nature of love and freedom. Auteuil's face alone can act circles around most leading men. (1 hr. 34 mins.; NR) • 3; 38.

The Salton Sea
A brooding informant (Val Kilmer), haunted by his wife's murder, delves into the world of the illegal speed trade in search of revenge. Wildly uneven neo-noir; the story plays like a remake of *Memento,* minus the interesting parts. Co-starring Vincent D'Onofrio. (1 hr. 43 mins.; R) • 1; 43.

★ The Scorpion King
Big, brawny *Mummy* spinoff has cult phenom the Rock as an ancient mercenary at war with a ruthless despot (Steven Brand). Though it can be derivative and bombastic, the movie also has a nice swashbuckling sense of fun that's often hard to resist. Co-starring Kelly Hu. (1 hr. 28 mins.; PG-13) • 10; 12; 15; 16; 22; 23; 29; 32; 37; 39; 40; 41; 42; 44; 45; 48; 49; 50; 51; 52; 53; 54; 55; 56; 57; 58; 60; 62; 64; 69; 70; 71; 72; 73; 74; 75.

Showtime
Eddie Murphy and Robert De Niro play cops who are banded together to play cops on a reality-TV show. The chemistry between them is near-zilch. (Rainer; 3/25/02) (1 hr. 35 mins.; PG-13) • 24.

Some Body
L.A. schoolteacher (co-writer Stephanie Bennett) drops her longtime boyfriend (Jeramy Guillory) in search of more excitement. Low-budget vérité feature has stylistic immediacy, but ultimately fails to say very much. (1 hr. 17 mins.; NR) • 5.

★ Space Station
Marvelous 3-D effects are the highlights of this Imax documentary about the building of the International Space Station. Only drawback: The comically intense Tom Cruise narration feels completely out of place. (1 hr. 8 mins.; NR) • 43.

The Sweetest Thing
An annoying, ass-twirling party girl (Cameron Diaz) meets the man of her dreams (Thomas Jane) and sets off on a quest to bag him, with some help from her loyal friends (Christina Applegate and Selma Blair). (1 hr. 24 mins.; R) • 6; 12; 15; 16; 22; 29; 32; 43; 45; 50; 53; 57; 60; 62; 67; 69; 71; 72; 73; 75.

The Time Machine
Guy Pearce plays the Victorian scientist traveling to an apocalyptic future. Cue the chasing. Cue the fighting. Cue Jeremy Irons as "*Über*-Morlock." (1 hr. 36 mins.; PG-13) • 24.

★ Time Out
A small-scale masterpiece from the writer-director Laurent Cantet. Aurelien Recoing plays a father who doesn't tell his family he's been fired from his job and lives out a shadow existence in which he pretends to still work. (Rainer; 3/25/02) (1 hr. 42 mins.; R) • 19; 38.

★ The Triumph of Love
A lovely romantic comedy directed by Clare Peploe and starring Mira Sorvino as a princess who disguises herself as a man in order to woo the exiled rightful heir to her throne. Ben Kingsley and Fiona Shaw also star. (Rainer; 4/22/02) (1 hr. 47 mins.; PG-13) • 2; 18; 49; 63.

Vulgar
A struggling clown (Brian O'Halloran) decides to go the raunchy, adult route and winds up getting accosted by psychotic rednecks. Co-scripted by Kevin Smith (*Clerks*), this bleak little movie can't decide if it's a dark comedy or a grim revenge thriller. (1 hr. 37 mins.; R) • 1.

World Traveler
Billy Crudup is a boozy architect drifter, afraid to return to his wife and kid. Episodic story lacks focus, but director Bart Freundlich gets the on-the-road feel just right. Co-starring Julianne Moore. (1 hr. 44 mins.; R) • 10.

★ Y Tu Mamá También
Alfonso Cuarón's road movie is the funniest and freshest sex comedy of its kind since Bertrand Blier's *Going Places.* Two teenage Mexican boys set out for the beach with the disaffected wife of a cousin of theirs, played by Maribel Verdu as a mixture of slut and angel of mercy. (Rainer; 3/18/02) (1 hr. 45 mins.; NR) • 5; 14; 17; 27; 29; 38; 46; 49; 63.

Manhattan

Below 14th Street

1. CC Angelika Film Center
18 W. Houston St. (212-995-2000) • Dogtown and Z-Boys; Enigma; My Big Fat Greek Wedding; Rain; The Salton Sea; Vulgar

Opening

Web Master

"Marvel Comics has done other movies, but they weren't very good," **Spider-Man** creator Stan Lee admits. "*Howard the Duck, Captain America,* and *The Punisher*—they were low-budget films, and we had no control." Now, however, Marvel is deeply involved in producing, and Lee rattles off recent successes like *X-Men* and both *Blades* before moving to the subject of the new film: "I wanted to tell the story of a shy guy who would have a crush on a girl and not have the nerve to tell her." Does Lee think that *Spider-Man,* the movie, has legs? "The comic has been a best-seller since I started it in 1962—I figure the franchise as a movie ought to last, oh, at least a decade or two." Opens May 3.

PHOTOGRAPH BY ZADE ROSENTHAL.

2. CC Village East
189 Second Ave. (212-529-6799) • Amélie; The Cat's Meow; Festival in Cannes; Life, or Something Like It; Monster's Ball; Night at the Golden Eagle; The Triumph of Love

3. Cinema Village
22 E. 12th St. (212-924-3363) • Les Destinées; The Piano Teacher; Sade

4. Film Forum
209 W. Houston St. (212-727-8110) • Facing the Music

5. Landmark Sunshine Cinema
143 E. Houston St. (212-358-7709) • Kissing Jessica Stein; Monsoon Wedding; Nine Queens; Some Body; Y Tu Mamá También

6. Loews Village
66 Third Ave. (212-50-LOEWS#952) • Changing Lanes; Chelsea Walls; Death to Smoochy; Panic Room; The Royal Tenenbaums; The Sweetest Thing

7. Quad Cinema
34 W. 13th St. (212-255-8800) • Circuit; Girls Can't Swim; Murderous Maids

8. The Screening Room
54 Varick St. (212-334-2100) • Gosford Park

9. Two Boots Pioneer Theater
155 E. 3rd St. (212-212-254-3300) • Donnie Darko; Trouble Every Day

10. UA Union Square
13th St. and Broadway (212-253-2225) • Blade 2; Gosford Park; High Crimes; Human Nature; Ice Age; Jason X; The Last Waltz; Murder by Numbers; The Rookie; The Scorpion King; World Traveler

14th–41st Streets

11. CC Murray Hill Cinemas
160 E. 34th St. (212-689-6548) • Amélie; High Crimes; Italian for Beginners

12. Clearview's Chelsea
260 W. 23rd St. (212-777-FILM#597) • Chelsea Walls; Frailty; Jason X; Kissing Jessica Stein; Life, or Something Like It; My Big Fat Greek Wedding; The Scorpion King; The Sweetest Thing

13. Clearview's Chelsea West
333 W. 23rd St. (212-777-FILM#614) • High Crimes; Murder by Numbers

14. Loews 19th St. East
890 Broadway, at 19th St. (212-50-LOEWS#858) • Changing Lanes; Dogtown and Z-Boys; Enigma; Panic Room; Y Tu Mamá También

15. Loews 34th St. Theatre
312 W. 34th St. (212-244-8850) • Blade 2; Changing Lanes; Frailty; Jason X; Monsoon Wedding; Murder by Numbers; Panic Room; The Scorpion King; The Sweetest Thing

16. Loews Kips Bay Theatre
550 Second Ave., at 32nd St. (212-50–LOEWS#558) • Blade 2; Changing Lanes; Frailty; Jason X; Murder by Numbers; National Lampoon's Van Wilder; Panic Room; The Rookie; The Scorpion King; The Sweetest Thing

42nd–60th Streets

17. AMC Empire 25 Theatres
234 W. 42nd St. (212-398-3939) • A Beautiful Mind; Big Trouble; Clockstoppers; Dogtown and Z-Boys; Enigma; High Crimes; Human Nature; Ice Age; Jason X; Kissing Jessica Stein; Life, or Something Like It; Monster's Ball; Murder by Numbers; My Big Fat Greek Wedding; Night at the Golden Eagle; Panic Room; The Rookie; Y Tu Mamá También

18. CC Cinemas 1, 2, 3
1001 Third Ave., at 60th St. (212-753-6022) • Enigma; Murder by Numbers; The Triumph of Love

19. CC Eastside Playhouse
919 Third Ave., nr. 55th St. (212-755-3020) • Time Out

20. Clearview's 59th Street East
239 E. 59th St. (212-777-FILM#615) • A Beautiful Mind

21. Clearview's Ziegfeld
141 W. 54th St. (212-777-FILM#602) • Life, or Something Like It

22. Loews 42nd Street E Walk
42nd St. at Eighth Ave. (212-50-LOEWS#572) • Blade 2; Changing Lanes; Frailty; Resident Evil; The Scorpion King; The Sweetest Thing

23. Loews Astor Plaza
44th St. at Eighth Ave. (212-50-LOEWS#699) • The Scorpion King

24. Loews State
1540 Broadway, nr. 45th St. (212-50-LOEWS#901) • E.T. The Extra-Terrestrial; In the Bedroom; Showtime; The Time Machine

25. New York Twin
1271 Second Ave., nr. 66th St. (212-505-CINE#590) • Changing Lanes; Gosford Park

26. Paris Theatre
4 W. 58th St. (212-688-3800) • Monsoon Wedding

61st Street and Above, East Side

27. CC 86th St. East
210 E. 86th St. (212-777-FILM#763) • High Crimes; Life, or Something Like It; The Rookie; Y Tu Mamá También

28. Clearview's Beekman
1254 Second Ave., nr. 65th St. (212-777-FILM#606) • My Big Fat Greek Wedding

29. Clearview's First & 62nd St.
400 E. 62nd St. (212-777-FILM#957) • High Crimes; Kissing Jessica Stein; Life, or Something Like It; The Scorpion King; The Sweetest Thing; Y Tu Mamá También

30. Clearview's Park and 86th St.
125 E. 86th St. (212-777-FILM#604) • Ice Age; My Big Fat Greek Wedding

31. Loews 72nd St. East
1230 Third Ave., nr. 72nd St. (212-50-LOEWS#704) • Monster's Ball

32. Loews Orpheum 7
1538 Third Ave., at 86th St. (212-50-LOEWS#964) • Changing Lanes; Jason X; Murder by Numbers; Panic Room; The Scorpion King; The Sweetest Thing

33. UA East
1629 First Ave., at 85th St. (212-249-5100) • Kissing Jessica Stein

34. UA Gemini
1210 Second Ave., at 64th St. (212-832-1670) • The Cat's Meow; Ice Age; Panic Room

61st Street and Above, West Side

35. Clearview's 62nd and Broadway
1871 Broadway, at 62nd St. (212-777-FILM#864) • Kissing Jessica Stein

36. Clearview's Metro Cinema
2626 Broadway, nr. 99th St. (212-777-FILM#609) • Changing Lanes; Panic Room

37. Clearview's Olympia
2770 Broadway, nr. 106th St. (212-777-FILM#613) • The Scorpion King

38. Lincoln Plaza Cinemas
30 Lincoln Plaza, on Broadway nr. 62nd St. (212-757-2280) • Les Destinées; Murderous Maids; Nine Queens; Sade; Time Out; Y Tu Mamá También

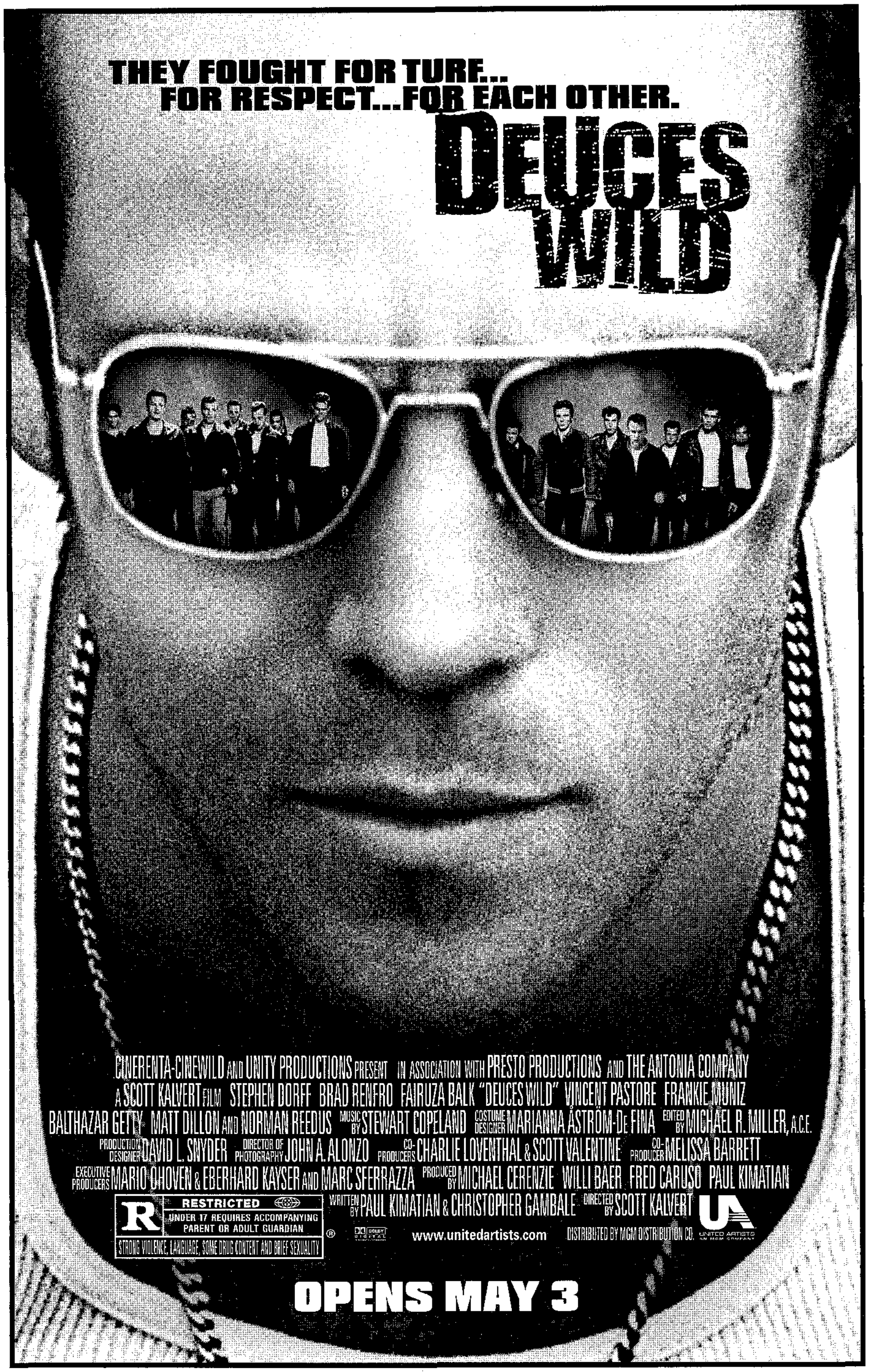
39. Loews 84th Street
2310 Broadway, at 84th St. (212-50-LOEWS#701) • Frailty; Jason X; The Rookie; The Scorpion King

40. Magic Johnson Harlem USA
300 W. 125th St. (212-665-8733) • Blade 2; Changing Lanes; High Crimes; Ice Age; Jason X; Panic Room; The Scorpion King

41. New Coliseum
701 W. 181st St. (212-740-1545) • Changing Lanes; Frailty; The Scorpion King

42. Nova
3589 Broadway, nr. 147th St. (212-862-5728) • Changing Lanes; Jason X; The Scorpion King

43. Sony Lincoln Square
1998 Broadway, at 68th St. (212-50-LOEWS#638) • A Beautiful Mind; The Cat's Meow; Changing Lanes; Clockstoppers; Enigma; Gosford Park; Murder by Numbers; Panic Room; The Salton Sea; The Sweetest Thing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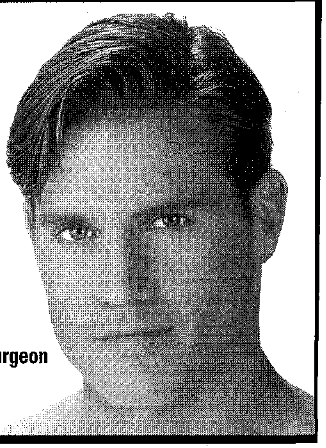


Bronx

44. Concourse Plaza
214 E. 161th St. (718-588-8800) • Blade 2; Changing Lanes; Clockstoppers; Ice Age; Jason X; Murder by Numbers; Panic Room; The Scorpion King

45. Whitestone
2505 Bruckner Blvd., at Hutchinson River Pkwy. (718-409-9030) • Blade 2; Changing Lanes; Clockstoppers; High Crimes; Ice Age; Jason X; Murder by Numbers; Panic Room; Resident Evil; The Scorpion King; The Sweetest Thing

Brooklyn

46. BAM Rose Cinemas
30 Lafayette Ave. (718-623-2770) • Monsoon Wedding; My Big Fat Greek Wedding; Nine Queens; Y Tu Mamá También (See also "Museums, Societies, Etc.")

47. Brooklyn Heights Pavilion
70 Henry St. (718-369-0838) • Amélie; Enigma; Murder by Numbers

48. Canarsie
9310 Ave. L, at E. 93rd St. (718-251-0700) • Blade 2; Jason X; The Scorpion King

49. Cobble Hill Cinema
265 Court St. (718-596-9113) • Changing Lanes; Monsoon Wedding; My Big Fat Greek Wedding; The Scorpion King; The Triumph of Love; Y Tu Mamá También

50. Court Street 12
106 Court St. (718-246-7469) • Blade 2; Changing Lanes; Clockstoppers; High Crimes; Ice Age; Jason X; Life, or Something Like It; Murder by Numbers; Panic Room; The Scorpion King; The Sweetest Thing

51. Kent Triplex
Coney Island Ave. at Ave. H (718-338-3371) • Changing Lanes; Murder by Numbers; The Scorpion King

52. Linden Boulevard Multiplex
Linden Blvd. and Eldert Lane (718-277-0303) • Blade 2; Changing Lanes; Clockstoppers; Frailty; High Crimes; Ice Age; Jason X; Murder by Numbers; Panic Room; Resident Evil; The Scorpion King

53. Pavilion
188 Prospect Park West (718-369-0838) • Changing Lanes; Enigma; High Crimes; Ice Age; Jason X; Life, or Something Like It; Murder by Numbers; Panic Room; The Scorpion King; The Sweetest Thing

54. Pavilion Flatbush
314 Flatbush Ave. (718-596-7070) • Changing Lanes; High Crimes; The Scorpion King

55. Ridgewood
55-27 Myrtle Ave., at Putnam Ave. (718-821-5993) • Changing Lanes; Jason X; Murder by Numbers; The Scorpion King

56. UA Marboro
6817 Bay Pkwy., at 69th St. (718-232-4000) • Clockstoppers; High Crimes; Ice Age; National Lampoon's Van Wilder; Panic Room; The Scorpion King

57. UA Movies at Sheepshead Bay
3907 Shore Pkwy., off Exit 9 at Belt Pkwy. (718-615-1700) • Changing Lanes; Ice Age; Jason X; Life, or Something Like It; Murder by Numbers; Panic Room; The Scorpion King; The Sweetest Thing

Queens

58. Centre Sunnyside
42-17 Queens Blvd. (718-361-6869) • Changing Lanes; Ice Age; Jason X; Life, or Something Like It; Murder by Numbers; Panic Room; The Scorpion King

59. Cinemart
106-03 Metropolitan Ave., at 72nd Rd., Forest Hills (718-261-2244) • Clockstoppers; Enigma; Frailty; Jason X; The Rookie

60. College Point Multiplex
28-55 Ulmer St., Whitestone (718-886-4900) • Blade 2; Changing Lanes; Clockstoppers; E.T. The Extra-Terrestrial; Ice Age; Jason X; Murder by Numbers; Panic Room; The Scorpion King; The Sweetest Thing

61. Jackson Triplex
82nd St. at Roosevelt Ave. (718-478-6777) • Changing Lanes; Jason X; Murder by Numbers

62. Kaufman Astoria Cinema
38th St. at 35th Ave. (718-786-2020) • Astoria; Blade 2; Changing Lanes; High Crimes; Ice Age; Jason X; Life, or Something Like It; Murder by Numbers; My Big Fat Greek Wedding; Panic Room; The Rookie; The Scorpion King; The Sweetest Thing

63. Kew Gardens Cinemas
81-05 Lefferts Blvd. (718-441-9835) • The Cat's Meow; Kissing Jessica Stein; Monsoon Wedding; My Big Fat Greek Wedding; The Triumph of Love; Y Tu Mamá También

64. Main Street Cinemas
72-66 Main St. (718-263-4828) • Changing Lanes; E.T. The Extra-Terrestrial; Ice Age; Jason X; Life, or Something Like It; Murder by Numbers; My Big Fat Greek Wedding; Return to Neverland; The Scorpion King

65. North Shore Towers
27-10 Grand Central Pkwy., Floral Park (718-229-7702) • High Crimes; Iris; Monster's Ball

66. Plaza
103-14 Roosevelt Ave., at 103rd St., Corona (718-639-0012) • Changing Lanes; Jason X

67. UA Brandon Cinema
70-20 Austin St., Forest Hills (718-544-1020) • Murder by Numbers; The Sweetest Thing

68. UA Crossbay
94-11 Rockaway Blvd., at Woodhaven Blvd., Ozone Park (718-848-1738) • Blade 2; Jason X; Life, or Something Like It

69. UA Crossbay II
92-10 Rockaway Blvd., at 93rd St., Ozone Park (718-641-5330) • Changing Lanes; Ice Age; Murder by Numbers; Panic Room; The Scorpion King; The Sweetest Thing

70. UA Midway
108-22 Queens Blvd., at 71st Ave., Forest Hills (718-544-5545) • Blade 2; Changing Lanes; High Crimes; Ice Age; Life, or Something Like It; Panic Room; The Scorpion King

71. UA Movieworld
242-02 61st Ave., off Exit 31, Douglaston (718-423-7200) • Changing Lanes; Ice Age; Life, or Something Like It; Murder by Numbers; Panic Room; The Scorpion King; The Sweetest Thing

Staten Island

72. Atrium
680 Arthur Kill Rd., nr. Richmond Ave., Eltingville (718-317-8300) • Changing Lanes; Jason X; Life, or Something Like It; Murder by Numbers; Panic Room; The Rookie; The Scorpion King; The Sweetest Thing

73. Staten Island Stadium 16
2474 Forest Ave. (718-273-4200) • Blade 2; Changing Lanes; Clockstoppers; High Crimes; Ice Age; Jason X; Life, or Something Like It; Murder by Numbers; National Lampoon's Van Wilder; Panic Room; The Rookie; The Scorpion King; The Sweetest Thing

74. UA Hylan Plaza
107 Mill Rd., at Hylan Blvd., New Dorp (718-351-0805) • Changing Lanes; Ice Age; Murder by Numbers; Panic Room; The Scorpion King

75. UA Movies at Staten Island
141 E. Service Rd., at Victory Blvd., Travis (718-983-9600) • Changing Lanes; Enigma; Ice Age; Jason X; Kissing Jessica Stein; Life, or Something Like It; Monsoon Wedding; Murder by Numbers; My Big Fat Greek Wedding; Panic Room; The Rookie; The Scorpion King; The Sweetest Thing

Museums, Societies, Etc.

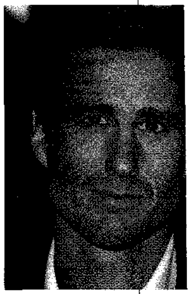
76. BAM Rose Cinemas
30 Lafayette Avenue, Brooklyn (718-623-2770); $9. • "Dino De Laurentiis: The Italian Years & Beyond." 5/2: *Everybody Go Home* (1960). 5/3: *Ragtime* (1981). 5/4: *Where Is Freedom?* (1952). 5/5: *Blue Velvet* (1986). 5/7: *La Strada* (1954). 5/11: *Serpico* (1973). 5/12: *Totò in Color* (1952). 5/15: *Bitter Rice* (1948). 5/16: *The Great War* (1959). 5/17: *Manhunter* (1986). 5/18: *Evil Dead II* (1983); *Army of Darkness* (1992). 5/19: *The Bandit* (1946).

77. Brooklyn Museum of Art
200 Eastern Pkwy., Brooklyn (718-638-5000); $10. • "Brooklyn International Film Festival." 5/1: *So Far Away and Blue* (2001); *Perox-*

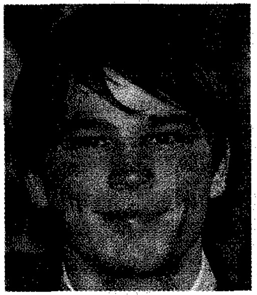
TRAILERS

CRUISING ALONG *Panic Room* director **David Fincher** has signed on to go behind the lens for *Mission: Impossible III*, the latest installment of Paramount's blockbuster franchise, the first two of which were directed by **Brian De Palma** and **John Woo. Tom Cruise** will appear once again as limber superagent Ethan Hunt, with **Ving Rhames** also returning as his computer-genius sidekick. Cruise will produce along with partner **Paula Wagner.** Production is scheduled for early 2003.

SCOTT-FREE Ridley Scott (*Black Hawk Down, Gladiator*), whose *Tripoli* has been pushed back because of **Russell Crowe**'s busy schedule, will make his next film, *Matchstick Men*, for Warner Bros. Based on the unpublished novel by **Eric Garcia,** the film follows the exploits of a group of low-level con men. *Ocean's 11* writer **Ted Griffin** adapted the novel; production is scheduled to kick off this summer.



WHAT ABOUT BOB? Luke Wilson (who most recently appeared in *The Royal Tenenbaums*) is teaming up with **Bob Dylan** and **Jessica Lange** on a new feature entitled *Masked & Anonymous* for Intermedia Films. TV writer **Larry Charles** (*Seinfeld, Mad About You*) makes his directorial debut on the film, which features a fallen-from-grace singer (Dylan) who battles his personal demons on the eve of his last benefit concert. The role is Dylan's first since 1987's *Hearts of Fire*, and starts production this July.



JOSHING AROUND *Variety* reports that **Harrison Ford** and *Black Hawk Down* hottie **Josh Hartnett** are in talks to star together in a cop drama for Revolution Studios. **Ron Shelton** (*Bull Durham, White Men Can't Jump*) will direct the film, which follows two officers as they get entangled in a case involving the Hollywood music industry. Shelton wrote the script himself; production is scheduled to start in the fall.

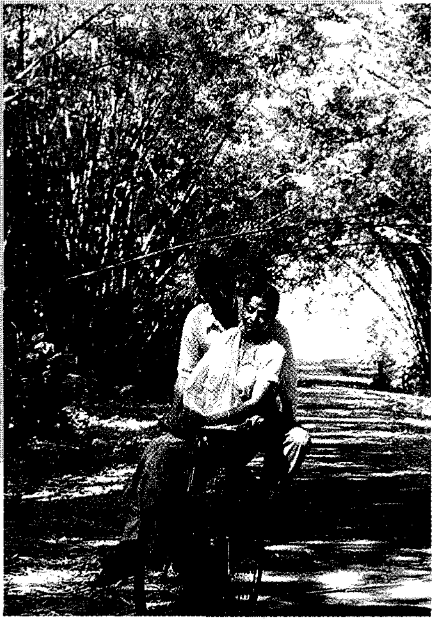
SARA CARDACE

PHOTOGRAPHS, FROM TOP: LUIS MARTINEZ/AMERICAN FOTO FEATURES/RETNA, LTD.; PAUL SMITH/FEATUREFLASH/RETNA, LTD.

Profile

A Passage From India

"It's the story of a man who becomes a vessel for other people's agendas," Aasif Mandvi says of **The Mystic Masseur**, the new Merchant Ivory adaptation of V. S. Naipaul's dark comic novel. In the film, Mandvi plays an Indian living in forties Trinidad whose roundabout quest to become a writer takes him from medicine to politics to pop psychology. "It's also about the oppressiveness of colonialism; my character rides a tidal wave. He's like a less sentimental Forrest Gump." Mandvi (pictured, with Ayesha Dharker) was born in Bombay and raised in England; he began working as a stand-up comic in New York almost two decades ago, and if he looks familiar, it's because he's currently playing Ali Hakim on Broadway in *Oklahoma!* "I hadn't seen the play, so I rented the movie, and there was Eddie Albert doing my part in dark-face and an Italian accent," Mandvi says. "In these times, when we see a lot of demonization of Arabs, I love playing a Middle Easterner who makes people laugh." That's something Mandvi does very well: He first garnered acclaim with *Sakina's Restaurant,* a wild 1999 Obie-winning production in which he plays both of his parents, his sister, and every Indian-American cliché. It also got him his role in *The Mystic Masseur.* Ismail Merchant "came to the show the day the review came out," Mandvi says. "For a young actor, it was a dream come true." Opens May 3. B.K.



ide Passion (2001); *Missing Persons* (2002). 5/2: *Area K: A Political Fishing* (2001); *The Princess Blade* (2001); *Black PIcket Fence* (2002). 5/3: *Keeping It Real: The Adventures of Greg Walloch* (2001); *Hotel* (2001); *Juletta* (2001). 5/4: *Paperboys* (2001); *Operation Midnight Climax* (2002); *Point of View* (2002). *5/5: Pale Male* (2002); *Strike a Light* (2001); *Beauty Queen* (2001); *Getting My Brother Laid* (2001).

78. Film Forum

209 W. Houston St. (212-727-8110); $9.75. • 4/30–4/6: *The Sweet Smell of Success* (1957). "The Great American Comedy." 5/1: *Twentieth Century* (1934); *Nothing Sacred* (1937). 5/2: *Road to Utopia* (1945); *Hollywood or Bust* (1956). 5/3–5/4: *Bananas* (1971); *Sleeper* (1973). *5/5: Hero for a Night* (1927). *5/5–5/6: Born Yesterday* (1950); *It Should Happen to You* (1954). *5/6: Girl Shy* (1924). *5/7: The Whole Town's Talking* (1935); *A Slight Case of Murder* (1938).

79. Film Society of Lincoln Center

65 W. 65th St., plaza level (212-875-5600); $9. • "After the War, Before the Wall: German Cinema, 1945–1960." 5/1: *A Call Girl Named Rosemarie* (1959). 5/2: *Aren't We Wonderful?* (1958). 5/2: *Aren't We Wonderful?* (1958); *The Doctor from Stalingrad* (1958). 5/3: *The 1000 Eyes of Doctor Mabuse* (1960); *The Death Ship* (1959). 5/4: *Kirmes* (1960). 5/5: *My Schoolmate* (1960).

80. The Leonard Nimoy Thalia

2537 Broadway, at 95th St. (212-864-5400); $9. • "Classic French Cinema." 5/4–5/5: *The Discreet Charm of the Bourgeoisie* (1972); *Belle Du Jour* (1967). 5/11–5/12: *Les Parapluis de Cherbourg* (1938); *Jacquot de Nantes* (1993). 5/11: *Claire's Knee* (1970).

81. National Museum of the American Indian

1 Bowling Green (212-514-3737); free. • "Zach Kunuk: A Retrospective." 5/4: *Gathering Place* (1988); *Going Inland* (1991); *Fish Trap* (1993); *Home* (1994).

82. The Tribeca Film Festival

United Artists Battery Park. 102 N. End Ave. (All films are from 2002 unless otherwise noted.) • 5/9: *Pi* (2000); *Interview With the Assassin*; *Lawless Heart*; *One Man Up*; *Revolution #9*; *American Standoff*; *Chiefs*; *The Specimen*; *Breath Control*; *Washington Heights*; *Stone Reader*; *Divine Secrets of the Ya Ya Sisterhood; Too Pure; 12 Hours; Emmett's Mark; Maryam (2001); The Last Supper; A Dog Called Pain; Manito; From the Ashes; Roger Dodger; Double Whammy. 5/10: Emmett's Mark; 12 Hours; Elling; G; Rain; The Kid Stays in the Picture; Afghan Alphabet; The Cloud of Unkowing; OT: Our Town; That's My Face; Shot in the Dark (2001); Party Girl (1999); Journeys with George; Revolution #9; Thirteen Conversations About One Thing; Three Days of Rain; October Sky (2000); Morlang; Interview with the Assassin; Nine Good Teeth; Lawless Heart; On the Waterfront (1954); Mai's America; Happy Times; Personal Velocity; Enigma; Morlang; Rain; Friend; The Importance of Being Earnest; Too Pure; American Standoff; Blind Spot; The Dangerous Lives of Alter Boys; A Song for Martin; Washington Heights; La Tropical; Owl's Castle; Lovely and Amazing; Ash Wednesday; One Man Up; I'll Sing for You; Side Street; Uncle Frank; A Dog Called Pain; Scenes of the Crime; Standing in the Shadows of Motown*; *The Kid Stays in the Picture*. 5/12: *Roger Dodger*; *Happy Times*; *Breath Control*; *Spellbound*; *Three Days of Rain*; *A Song for Martin*; *Friend*; *The Wrong Man*; *Manito*. • The Screening Room. 54 Varick St. 5/9: *OT: Our Town*; *The Rise of Louis XIV*. 5/10: *Devil's Playground*; *Blind Spot*. 5/11: *Chiefs*; *Black Chicks Talking*; *Nine Good Teeth*; *The Last Supper*. 5/12: *Jimmy Scott*; *A Shot in the Dark*; *Suture*; *Gattaca* (1999). • The Tribeca Grand Hotel. 2 Sixth Ave. 5/9: *Black Chicks Talking*; *Devil's Playground*. 5/10: *Telling Nicholas*; *From the Ashes*; *Jimmy Scott*; *Telling Nicholas*; *That's My Face*; *Mai's America*; *Elling*. • The Tribeca Film Center. 375 Greenwhich Ave. 5/9: *Journeys with George*; *One Man's Ceiling*. 5/10: *Hip Hop Hope*; *Spellbound*; *The Specimen*. 5/11: *Afghan Alphabet*; *Off the Menu*; *Hip Hope Hope*. • The Michael Schimmel Center for the Arts. (Pace University) 1 Pace Pl. 5/9: *Manhattan* (1979). 5/10: *The Importance of Being Earnest*; *The Dangerous Lives of Alter Boys*. 5/11: *Force of Evil*; *Big Sky*. 5/12: *Sweet Smell of Success* (1957). • Stuyvesant High School. 345 Chambers St. 5/9: *Viva Zapata!* (1952); *The Naked City* (1948); *Killer's Kiss* (1955); *Ride Lonesome* (1959). 5/11: *Regeneration* (1915); *A Hatful of Rain* (1957); *The Story of G.I. Joe* (1945); *The Hired Hand* (1971). • The TriBeCa Performing Arts Center. 199 Chambers St. 5/11: *Insomnia* (2002).

PHOTOGRAPH BY MIKKI ANSIN.

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Theater

Edited by Logan Hill

Broadway

Previews and Openings

Into the Woods
Vanessa Williams stars in Stephen Sondheim's mythic musical, a shadowy journey through the fairy-tale forests of Cinderella, Little Red Riding Hood, and others. Music and lyrics by Sondheim; book and direction by James Lapine. $40–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 4/30 opening. • Broadhurst Theater, 235 W. 44th St. (212-239-6200).

The Man Who Had All the Luck
The first play by Arthur Miller to make it to Broadway, this 1944 drama about a seemingly blessed young Midwesterner stars Chris O'Donnell, Samantha Mathis, Mason Adams, James Rebhorn, and Sam Robards. Scott Ellis directs. $40–$65. Tues.–Sat. at 8, Wed., Sat., and Sun. at 2. In previews for a 5/1 opening. • American Airlines Theatre, 227 W. 42nd St. (212-719-1300).

Now Playing

Aida
Disney's epic musical about the love affair between a Nubian slave and a cute Egyptian prince, with music by Elton John and lyrics by Tim Rice. More important, the eye-popping sets and chichi costumes are designed by Bob Crowley. $25–$90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Palace Theatre, 1554 Broadway, at 47th St. (212-307-4747).

Beauty and the Beast
The family-friendly musical adaptation of Disney's film is no *Lion King*, but it's still entertaining kids by the busload. $25–$85. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. • Lunt-Fontanne Theatre, 205 W. 46th St. (212-307-4747).

★ Cabaret
This gritty revival of the Kander and Ebb musical won four Tonys in 1998 for its portrayal of the decadent world of Weimar-era Berlin cabaret. Based on Christopher Isherwood's *Berlin Stories*, the production has a much darker edge than the Bob Fosse film. Now starring Molly Ringwald and Raúl Esparza. $25–$95. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Opened: 3/19/98. • Studio 54, 254 W. 54th St. (212-239-6200).

★ Chicago
This delightfully raunchy musical tribute to tough women and the men they murder won six Tonys in 1996. In this stylish production, choreographed by Ann Reinking and directed by Walter Bobbie, female inmates in a Jazz Age Chicago prison vie for the attention of a flashy lawyer and the tabloid press. $20–$90. Mon., Tues., Thurs.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. Opened: 11/14/96. • Shubert, 225 W. 44th St. (212-239-6200).

★ Contact
This sensational, Tony-blessed dance-theater work by John Weidman and Broadway's reigning director-choreographer, Susan Stroman, presents a triptych of inventive pieces, ranging from a naughty flirtation to a suicidal adman's frantic fantasy. Charlotte d'Amboise, Alan Campbell, and Colleen Dunn now star. $90. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

The Crucible
Liam Neeson and Laura Linney star in this operatic production of Arthur Miller's allegorical tale of the Salem witch trials. $40–$85. Tues.–Sat. at 7:30, Wed. and Sat–Sun. at 2. • Virginia Theatre, 245 W. 52nd St. (212-239-6200)

★ Elaine Stritch at Liberty
Elaine Stritch takes her smash-hit thunderstorm of a solo show to Broadway. Directed by George Wolfe, Stritch delivers a ferocious summation of a life lived furiously and an exemplary lesson in the oft-abused retrospective format. $40–$85. Wed.–Sat. at 8, Sun. at 5. Through 5/26. • Neil Simon Theatre, 250 W. 52nd St. (212-307-4100).

The Elephant Man
Billy Crudup, Kate Burton, and Rupert Graves star in Bernard Pomerance's drama. Based on the real story of John Merrick, the Victorian-era sideshow celebrity, the emotional work racked up a shelf of awards in 1979 and was adapted to a 1980 David Lynch film. Sean Mathias directs; music by Philip Glass. $50–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Royale Theatre, 242 W. 45th St. (212-239-6200).

Fortune's Fool
Alan Bates and Frank Langella star in Mike Poulton's new adaptation of the Turgenev comedy about a gentleman who, goaded by his ribald neighbor, shocks his community with an unexpected announcement. Arthur Penn (*Bonnie and Clyde*) directs. $55–$75. Tues.–Sat. at 8, Wed. and Sat at 2, Sun. at 3. • Music Box Theater, 239 W. 45th St. (212-239-6200).

★ 42nd Street
Come and meet those dancin' feet. This revival of the Al Dubin and Harry Warren musical about the proverbial chorus girl who gets her big break is snappily directed by Mark Bramble, with exuberant choreography by Randy Skinner, and features a top-notch cast: Michael Cumpsty, Christine Ebersole, David Elder, Jonathan Freeman, and Mary Testa. $25–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Ford Center for the Performing Arts, 213 W. 42nd St. (212-307-4100).

★ The Full Monty
A rambunctious yet heartfelt musical adaptation of the 1997 film about desperate, destitute men who have nothing to lose but their underwear. Music and lyrics by David Yazbek; book by Terrence McNally; directed by Jack O'Brien. $31–$86. Mon.–Sat. at 8, Wed. and Sat. at 2. • Eugene O'Neill Theatre, 230 W. 49th St. (212-239-6200).

★ The Goat, or Who Is Sylvia?
Edward Albee's anticipated new play follows a successful architect (Bill Pullman) who, at the pinnacle of his career, must confess to his wife (Mercedes Ruehl) and son some awful secret. $65–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • John Golden Theatre, 252 W. 45th St. (212-239-6200).

The Graduate
Kathleen Turner plays Mrs. Robinson in Terry Johnson's new stage adaptation of the 1967 film, opposite Alicia Silverstone and Jason Biggs. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Plymouth Theatre, 236 W. 45th St. (212-239-6200).

Les Misérables
An audacious button-pusher with over-the-top songs like "Do You Hear the People Sing?" and "I Dreamed a Dream," producer Cameron Mackintosh's mega-hit, based on the Victor Hugo novel, still stands as the best of the big British commercial imports. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 3/12/87. • Imperial Theater, 249 W. 45th St. (212-239-6200).

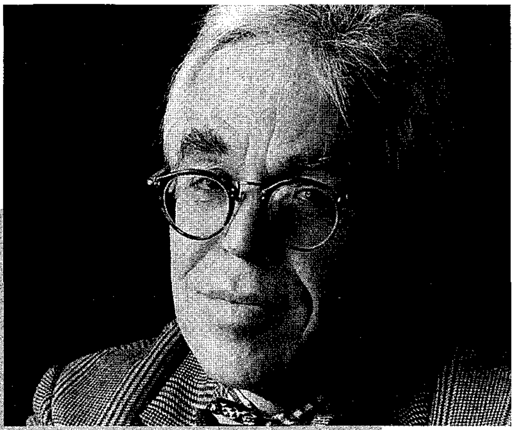
★ The Lion King
Based on the popular Disney movie, this sublimely inventive production showcases some of the best experimental theater techniques of a generation, wrought with joyful mastery by experimental director extraordinaire Julie Taymor, and rewarded with a bouquet of Tonys in 1998. $30–$95. Wed.–Sat. at 8, Wed. and Sat. at 2, Sun. at 1 and 6:30. Opened: 11/13/97. • New Amsterdam Theater, 214 W. 42nd St. (212-307-4747).

★ Mamma Mia!
An unabashedly silly feel-good musical about a young bride-to-be and her single mom, scored with 22 shimmery disco tunes by Abba's Benny Andersson and Björn Ulvaeus. $55–$98.75. Mon.–Sat. at 8, Wed. and Sat. at 2. • Winter Garden Theater, 1634 Broadway, at 50th St. (212-563-5544).

★ Metamorphoses
A very welcome Broadway transfer, writer-director Mary Zimmerman's striking meditation on mutability was one of the fall's most surprising successes. Restlessly inventive but utterly visceral, Zimmerman and

Opening

Grant Writer



"A couple years ago," recalls playwright John Guare (pictured), "a friend said to me, 'You're a man of letters—you've read the memoirs of Ulysses S. Grant, haven't you?' " Guare, author of the new drama **A Few Stout Individuals**, hadn't, but he quickly procured a copy of what he has since determined is a "beautiful, fantastic" book. "I mean, this drunken general wrote this extraordinarily lucid document, and the circumstances of it were so amazing," he gushes. "I just—I knew this just had to be a play." Perhaps stung by the wrath inflicted on the pecked-to-death *Sweet Smell of Success*, for which he wrote the book, Guare is loath to discuss details of the story. But he's willing to say that it begins with "a scandal of Enron-like proportions" that nearly ruins Grant's reputation and finances, and that his drama picks up after the audacious scheme implodes and Samuel Clemens (a.k.a. Mark Twain) approaches the leader with an idea for a literary foray that just might save him from financial ruin, a memoir that Guare calls "the vastest publishing scheme ever begun." In previews for a May 12 opening at the Signature Theatre's Peter Norton Space. (See "Off Broadway.") L.H.

PHOTOGRAPH BY SUSAN JOHANN.

Previews

Tales of Old Vienna

A multimedia meditation on the arts and erotics of Vienna at the turn of the century, **Vienna: Lusthaus (revisited)**, opening May 8 at the New York Theatre Workshop, has been significantly reworked by choreographer-director Martha Clarke, playwright Charles L. Mee, and composer Richard Peaslee. This updated version of an evocative work first performed by the Music-Theatre Group in 1986 mixes sensuous movement and text with images taken from paintings in order to summon the spirit of the city that gave the world Egon Schiele, Sigmund Freud, and those tiny little sausages. (See "Off Broadway.")

her company put a 27-foot-long pool of water to perfect use, stressing the elemental nature of Ovid's classic tales of Midas, Narcissus, and more. Myths are rendered with dramatic flair, unpretentious humor, and a heartbreaking final tableau. $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Circle in the Square Theatre, 1633 Broadway (212-239-6200).

Morning's at Seven
(See John Simon's review in this issue.) A strong veteran ensemble, including Elizabeth Franz, Buck Henry, Christopher Lloyd, Estelle Parsons, and Frances Sternhagen, plays a midwestern family coping with maturity in Paul Osborn's 1939 drama, directed by Daniel Sullivan. $40–$65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lyceum Theatre, 149 W. 45th St. (212-239-6200).

The Mystery of Charles Dickens
Simon Callow plays Dickens and 49 of his creations in this solo show, written by biographer Peter Ackroyd. $35–$65. • Belasco Theatre, 111 W. 44th St. (212-239-6200).

★ Noises Off
Patti LuPone, Peter Gallagher, Richard Easton, and Faith Prince star in this lively revival of Michael Frayn's slapstick farce about a touring theatrical troupe. $40–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Brooks Atkinson Theatre, 256 W. 47th St. (212-307-4100).

★ Oklahoma!
Super-choreographer Susan Stroman (*The Producers, The Music Man*) and director Trevor Nunn (*Les Miz*) bring their acclaimed revival of the Rodgers and Hammerstein classic Stateside. An award-winning smash in London with many of the best-known show tunes ever ("The Surrey With the Fringe on Top," "Oh, What a Beautiful Mornin' "), the production stars Patrick Wilson (*The Full Monty*) as Curly, Josefina Gabrielle as Laurey, and the terrific Shuler Hensley. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. • Gershwin Theatre, 222 W. 51st St. (212-307-4100).

The Phantom of the Opera
Andrew Lloyd Webber's campy version of the macabre tale, given an opulent spin by director Hal Prince. $20–$90. Mon.–Sat. at 8, Wed. and Sat. at 2. Opened: 1/26/88. • Majestic Theater, 247 W. 44th St. (212-239-6200).

Private Lives
This anticipated revival of Noel Coward's crisp, romantic comedy, starring Lindsay Duncan and Alan Rickman, heads to Broadway after winning rave reviews and scads of awards on the West End. Howard Davies directs. $20–$75. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Richard Rodgers Theatre, 226 W. 46th St. (212-307-4100).

★ The Producers
Max Bialystock and Leo Bloom produce the ultimate "surefire flop," *Springtime for Hitler*, in Mel Brooks's triumphant musical and Tony Award record-setter. Based on his Oscar-winning 1968 film, directed and choreographed with aplomb by Susan Stroman, this giddy romp remains the hottest ticket in town, even though Brad Oscar and Steven Weber have replaced stars Lane and Broderick. $30–$100. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7:30. • St. James Theatre, 246 W. 44th St. (212-239-6200).

★ Proof
Jennifer Jason Leigh plays a chronically depressed young woman whose father, a famous mathematician, recently lost his mind and then his life. When Catherine's type-A sister rolls into town for the funeral, a graduate student (the exceptional Josh Hamilton) finds a groundbreaking proof among her father's otherwise nonsensical papers and Catherine is jolted out of her near-catatonic state and into the confusing world around her. Justly rewarded with a Pulitzer and several Tonys, David Auburn's *Proof* is a virtuoso piece of writing. Daniel Sullivan's direction is impeccable. $24–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Walter Kerr Theatre, 219 W. 48th St. (212-239-6200).

"QED"
Alan Alda returns in Peter Parnell's longish two-character drama about the quirky physicist Richard Feynman. Sun. and Mon. at 7:30. Through 5/13. • Vivian Beaumont Theater, 150 W. 65th St. (212-239-6200).

★ Rent
The late Jonathan Larson's hauntingly scored, Pulitzer-winning reimagining of Puccini's *La Bohème* as lived by a gaggle of East Village hipsters at the peak of grunge and the AIDS epidemic. $35–$80. Mon., Tues., Thurs. at 8, Sat. at 2 and 8, Sun. at 2 and 7. Opened: 4/29/96. • Nederlander Theater, 208 W. 41st St. (212-307-4100).

The Smell of the Kill
Lisa Emery (*The Country Club*), Claudia Shear (*Dirty Blonde*), and Jessica Stone play three middle-aged women who trap their husbands in a meat locker. Michele Lowe's dark new comedy is directed by Christopher Ashley. $45–$70. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Helen Hayes Theatre, 240 W. 44th St. (212-239-6200).

Sweet Smell of Success
John Lithgow stars as J. J. Hunsecker, the powerful gossip columnist, in this disappointing musical adaptation based on the Ernest Lehman novella and the brutal Lehman–Clifford Odets screenplay. Directed by Nicholas Hytner, this dark musical is brought to the stage by a strong team of Broadway vets. Music by Marvin Hamlisch; lyrics by Craig Carnelia; book by John Guare. $26–$96. Mon.–Sat. at 8, Wed. and Sat. at 2. • Martin Beck Theatre, 302 W. 45th St. (212-239-6200).

The Tale of the Allergist's Wife
In this shticky Manhattan comedy by downtown "gender illusionist" and camp playwright Charles Busch, Tony Roberts and Valerie Harper play a hyper allergist and his frazzled self-improving wife, whose worlds are upended by the arrival of a globetrotting debutante (played by *Knots Landing* vet Michele Lee). $30–$75. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Barrymore Theatre, 243 W. 47th St. (212-239-6200).

Thoroughly Modern Millie
Based on the 1967 film about a Jazz Age flapper, this new musical, with book by Richard Morris and Dick Scanlan, music by Jeanne Tesori, and lyrics by Dick Scanlan, tracks Millie Dillmount (Sutton Foster) through the streets of New York. $55–$95. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Marquis Theatre, 1535 Broadway, at 45th St. (212-307-4100).

★ Topdog/Underdog
Reprising the titanic performance he delivered last summer, Jeffrey Wright stars with Mos Def in the Broadway transfer of the Suzan-Lori Parks (*In the Blood, Venus*) drama. As Lincoln and Booth, the actors play two rival brothers stuck in a ramshackle apartment, fighting over the past and the arcane art of three-card monte. $15–$75. Tues.–Sat. at 8, Sat. and Sun. at 2, Sun. at 7. • Ambassador Theatre, 215 W. 49th St. (212-239-6200).

Urinetown
A downtown hit, this weird musical, with book and lyrics by Greg Kotis and music and lyrics by Mark Hollman, is now a Broadway smash. The plot? In a corrupt city beset by a disaster of apocalyptic proportions, water is worth its weight in gold, and pedestrians are forced to comply with a pay-per-pee system. $75–$85. Mon., Wed.–Sat. at 8, Sat. at 2, Sun. at 3 and 7. • Henry Miller, 124 W. 43rd St. (212-239-6200).

Off Broadway

Previews and Openings

Boys and Girls
A new drama by Tom Donaghy about two lesbian parents who ask a gay friend to help raise their young son. The cast includes Nadia Dajani, Malcolm Gets, Carrie Preston, and Robert Sella. Gerald Gutierrez directs. $45. Tues.–Sat. at 8, Sat. and Sun. at 3. Previews begin 5/3 for a 5/28 opening. • Duke on 42nd St., 229 W. 42nd St. (212-279-4200).

Fool For Love
29th Street Rep revives its production of the melancholic Sam Shepard drama, a tale of two former lovers you meet at a hotel room in the Mojave Desert. $45. Mon.–Fri. at 8, Sat. at 5 and 8. 5/2–6/29. • 29th Street Rep Theatre, 212 W. 29th St. (212-206-1515).

Frogz
Imago Theatre stags its odd kid-friendly extravaganza, complete with enormous Slinkies and giant reptiles. $10–$30. Call for schedule. 5/3–5/26. • New Victory Theater, 209 W. 42nd St. (212-239-6200).

House and Garden
Alan Ayckbourn's latest plays have a wonderful gimmick—and London critics swear it works: Two plays,

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Ground Rules Except where noted, Broadway shows begin at 8 and are dark Monday. Stars (★) indicate our editors' recommendations. Wallet-watchers should keep in mind the TKTS booths, where discount tickets are available (for that day's performance only) to many Broadway and Off Broadway shows. TKTS booths are at Broadway and 47th St. and in temporary quarters at Bowling Green Park Plaza; call 212-768-1818 for more info. Involved in a production and want to submit details for a possible listing? Call 212-508-0740.

PHOTOGRAPH BY JOAN MARCUS.

one in the house, one in the garden, unfold simultaneously, as actors shuttle between the two stages. The plot concerns a garden party gone awry and a French actress who loves her liquor. John Tillinger directs. $60. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2:30. In previews for a 5/21 opening. • MTC Stages 1 and 2 at City Center, 131 W. 55th St. (212-581-1212).

A Letter From Ethel Kennedy
Actress Joanna Gleason, who won a Tony for her role in the Broadway premiere of *Into the Woods,* returns to New York to direct Christopher Gorman's new work, a comic drama about a middle-aged gay man who is still attempting to reconcile with his family. $37.50. Call for schedule. Previews begin 4/30 for a 5/9 opening. • MCC Theater, 120 W. 28th St. (212-206-1515).

The Odyssey
Nobel winner Derek Walcott's new stage version of Homer's epic tale, directed by Edward Berkeley. $45. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. In previews for a 5/5 opening. • Theatre @ St. Clements, 423 W. 46th St. (212-279-4200).

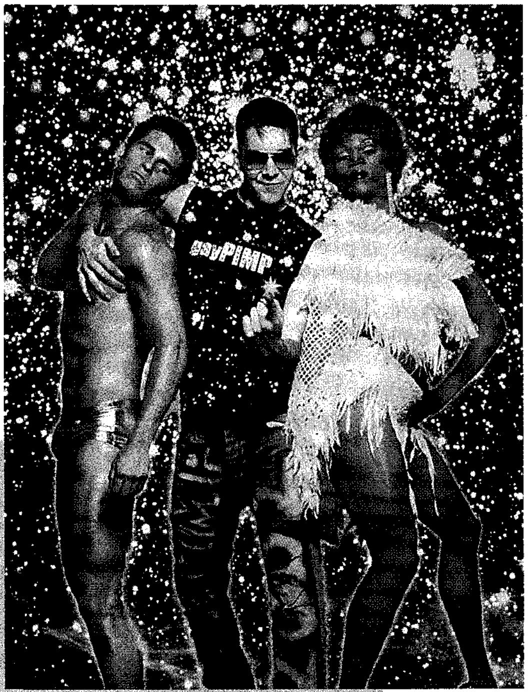
The Pajama Game
City Center's *Encores!* series continues, as John Rando directs the comic 1954 musical, with music and lyrics by Richard Adler and Jerry Ross, and book by George Abbott and Richard Bissell. $25–$80. 5/2–5/4 at 8, 5/4 at 2, 5/5 at 6:30. • City Center Theatre, 131 W. 55th St. (212-581-1212).

Ricky Jay: On the Stem
Sleight-of-hand master, author (*Learned Pigs & Fireproof Women*), self-publisher (*Jay's Journal of Anomalies*), and actor (*Boogie Nights, Heist*), Ricky Jay is something of a phenomenon. His 1994 show, *Ricky Jay and his 52 Assistants,* sold out almost instantly, and his new one threatens to do the same. As usual, admirer David Mamet directs. $65. Tues.–Sat. at 8, Wed. at 2 and 7, Sun. at 3. In previews for a 5/2 opening. • Second Stage Theatre, 307 W. 43rd St. (212-246-4422).

Onstage

'N Sunk

For those who are fascinated by the oversexed underbelly of teen pop—or even just the pierced navels—there is Jonny McGovern's **Lookin' Cute/Feelin' Cute**, now at P.S. 122. Subtitled "Dirty Gay Teen Pop Superstars" and virtually subtext-free, McGovern's nasty, campy show displays dozens of his alter egos, including sex-crazed soccer players, drag-queen darlings, Abercrombie & Fitch models, and a rapper with the street name Homothug. Through May 12. (See "Off-Off Broadway.")



21 Dog Years: Doing Time @ Amazon.com
Mike Daisey's Fringe hit—a comic look back at the dot-com era—returns. $45. Mon., Wed., and Thurs. at 8, Fri. at 7 and 9, Sat. at 5 and 9, Sun. at 3. In previews for a 5/9 opening. • Cherry Lane Theatre, 38 Commerce St. (212-239-6200).

Vienna: Lusthaus (Revisited)
Conceived and directed by Martha Clarke, with text by Charles L. Mee and music by Richard Peaslee, this multimedia performance, originally staged in 1986, evokes the artistic spirit ofVienna a the turn of the century. $ Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 3. Previews begin 4/17 for a 5/8 opening. (See box.) • New York Theatre Workshop, 79 E. 4th St. (212-239-6200).

Now Playing

. . . and then you go on: An Anthology of the works of Samuel Beckett
Bob Jaffe stars as a composite Becket-inspired everyman in his 75-minute solo show. $20. Mon, Wed.–Sat. at 8:30, Sun. at 4. Through 5/19. • Here, 145 Sixth Ave. (212-647-0202).

Andorra
Theatre for a New Audience stages Max Frisch's 1961 drama, a tale about conflicted identities and a community's anti-Semitic bigotry. Liviu Ciulei directs this new translation by *Village Voice* critic Michael Feingold. $55. Tues.–Sat. at 7:30, Sat. and Sun. at 2. • Lucille Lortel Theatre, 121 Christopher St. (212-239-6200).

★ Blue Man Group: Tubes
Smart silliness, with toilet paper, neon-colored paint, cereal, etc. Appropriate for just about everyone—kids, adults, tourists, haters and lovers of performance art. $55–$65. Tues.–Thurs. at 8, Fri. at 7 and 10, Sat. at 4, 7, and 10, Sun. at 2, 5, and 8. • Astor Place Theatre, 434 Lafayette St. (212-254-4370).

Blue Surge
(See John Simon's review in this issue.) Rebecca Gilman's drama, a hit in Chicago, tracks two prostitutes who are arrested in a police sting. Steve Key, Sarah Knowlton, Rachel Miner, and Joe Murphy star. $45. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • The Public Theater's Anspacher Theater, 425 Lafayette St. (212-239-6200).

Bodas de Sangre (Blood Wedding)/Pilar Rioja
Federico García Lorca's drama./Flamenco legend Pilar Rioja's new show. $25–$40. Call for schedule and other performances in repertory at Repertorio Español. • Gramercy Arts Center, 138 E. 27th St. (212-889-2850).

★ The Carpetbagger's Children
In Horton Foote's new family drama, Hallie Foote, Roberta Maxwell, and Jean Stapleton play three wealthy daughters who grew up on the Texas estate of their father, a former Union soldier. $60. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Lincoln Center's Mitzi E. Newhouse Theater, 150 W. 65th St. (212-239-6200).

Circle
Suzanne Bachner's bicoastal comedy about a strange range of characters, all linked together by sex. $30. Mon. and Tues. at 8, Fri. and Sat. at 10:30, Sun. at 5. Through 5/6. • Kraine Theater, 85 E. 4th St. (212-206-1515).

The Complete Works of William Shakespeare (Abridged)
A crash-course through the Bard's works. $25–$55. Tues.–Fri. at 8, Sat. at 2, 5, and 8, Sun. at 4. • Century Center for the Performing Arts, 111 E. 15th St. (212-239-6200).

The Dazzle
Richard Greenberg's drama takes on the eccentric Collyer brothers. $55. Tues–Sat. at 7:30, Wed., Sat., and Sun. at 2. • Gramercy Theatre, 127 E. 23rd St. (212-777-4900).

★ De La Guarda
A raucous show that's part carnival, part rock concert, and almost entirely airborne. $20–$50. Tues.–Fri. at 8, Fri. at 10:30, Sat. at 7 and 10, Sun. at 7. • Daryl Roth Theatre, 20 Union Square East, at 15th St. (212-239-6200).

The Donkey Show
A wild, loose disco-musical adaptation of *A Midsummer Night's Dream,* with even looser morals. $39. Wed.–Sat. at 8, Fri. and Sat. at 10:30. • El Flamingo, 547 W. 21st St. (212-307-4100).

A Few Stout Individuals
Michael Grief directs John Guare's new comedy about a destitute man named Ulysses S. Grant, who's offered a fortune for his memoirs. $50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. In previews for a 5/12 opening. (See box.) • Signature Theatre's Peter Norton Space, 555 W. 42nd St. (212-244-7529).

Forbidden Broadway 20th Anniversary Celebration
Gerard Alessandrini's newest update of his long-running musical spoof of musicals past and present, which takes swipes at productions like *The Producers* and *The Full Monty.* $49.50–$55. Mon., Tues., Fri., and Sat. at 8:15, Sun. at 3:30 and 7:30, Wed. and Sat. at 2:30. • Douglas Fairbanks Theatre, 432 W. 42nd St. (212-239-6200).

The Godfadda Workout
Comedic actor Seth Isler parodies the Coppola classic. $20–$50. Mon., Wed.–Sat. at 8, Sat at 2, Sun. at 3 and 7. • American Place Theater, 111 W. 46th St. (212-239-6200).

★ The Golem
Robert Prosky (*Glengarry Glen Ross*) stars in the 1921 Yiddish classic, directed by Lawrence Sacharow (*Three Tall Women*). $55. Call for schedule. • M.E.T., 55 Mercer St. (212-239-6200).

★ Helen
Tony Kushner directs a new comic drama by Ellen McLaughlin (*Tongue of a Bird*), in which Helen of Troy is zapped into a modern-day Egyptian hotel room, where she paints her nails and awaits news reports of the war she left behind. Johanna Day, Donna Murphy, Denis O'Hare, Phylicia Rashad, and Louise Wilson star. $45. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • The Public Theater, 425 Lafayette St. (212-239-6200).

I Love You, You're Perfect, Now Change
They're here. They're straight. Get used to it. A musical revue about heterosexual love. $49.50–$60. Mon., Tues., Fri., and Sat. at 8, Wed. at 2:30, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Kilt
Jonathan Wilson's comic play about a Scotland-born go-go dancer who returns to his home country for his grandfather's funeral. $30–$35. Mon.–Sat. at 8, Sat. at 3. • Directors Company, 311 W. 43rd St. (212-206-1515).

★ The Last 5 Years
The young composer-lyricist Jason Robert Brown made his Broadway debut and scored himself a Tony as co-author (with Alfred Uhry) of *Parade.* Now 31, Brown has delivered a terrific musical, in which *Thou Shalt Not*'s Norbert Leo Butz and *Aida*'s Sherie René Scott play an aspiring author and a struggling actress who sing and tell the tale of their flamed-out five-year romance in crisscrossing, toe-tapping narratives. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 3. • Minetta Lane Theater, 18 Minetta Ln. (212-420-8000).

Love, Janis
An enjoyable new bio-musical based on *Love, Janis* by Joplin's sister Laura and performed by a trio of actresses. Orfeh stars. $45–$100. Mon, Wed.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7:30. • Village Theater, 158 Bleecker St. (212-307-4100).

Menopause the Musical
A parody set in Bloomingdale's. $48.50. Tues.–Sat. at 8,

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PHOTOGRAPH BY MARTIN MEYERS.

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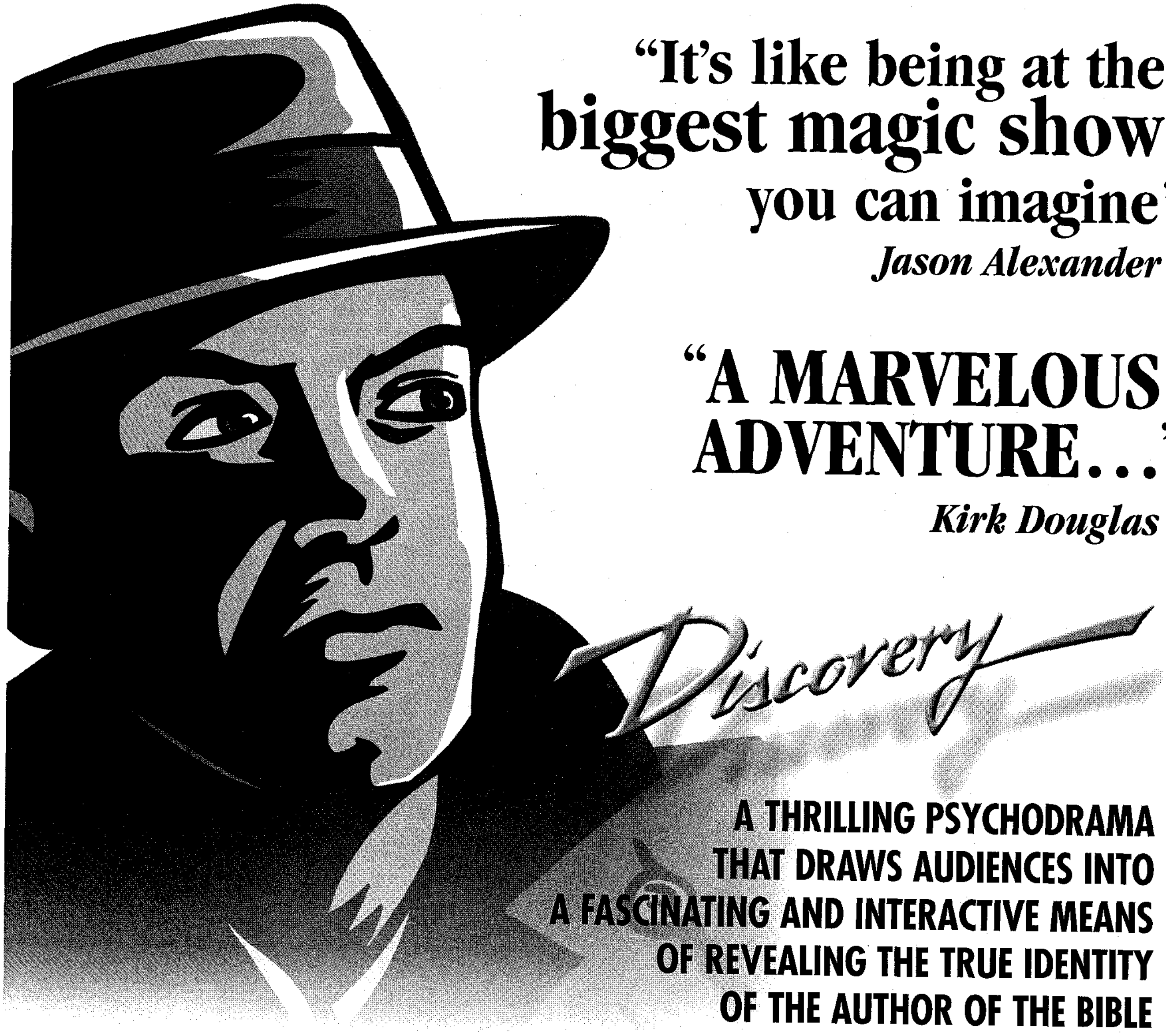

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Mr. Goldwyn
In a bit of inspired casting, comedic actor Alan King plays the contentious Hollywood producer Samuel Goldwyn in this new drama by Marsha Lebby and John Lollos. $65. Tues.–Sat. at 8, Wed. and Sat. at 2, Sun. at 3. • Promenade Theatre, 2162 Broadway, at 76th St. (212-239-6200).

Much Ado About Nothing/Romeo and Juliet
Pearl Theatre stages the classics, in repertory. $28–$35. Call for schedule. • Pearl Theatre Company, 80 St. Marks Pl. (212-598-9802).

The Murals of Rockefeller Center
Irondale Ensemble stages Jim Niesen's new play about Diego Rivera's clash with John D. Rockefeller over the artist's murals in the RCA Building. $25. Tues.–Sat. at 8. • Theatre for the New City, 155 First Ave. (718-488-9233).

Onstage

The Little Things You Do Together

As *Into the Woods* and *The Man Who Had All the Luck*, the last of Broadway's spring productions, open this week, smaller companies are gearing up for their warm-weather window of opportunity. At Here, Bob Jaffe's new solo show **. . . and then you go on. An Anthology of the Works of Samuel Beckett** riffs on that chipper existentialist and his creations, through May 19. Jean Cocteau Rep is staging the Beaumarchais comedy **The Marriage of Figaro**, through June 2. And at the Ohio Theater, the Obie-winning troupe Clubbed Thumb is kicking off its annual *Summerworks* festival and trying to scare people silly with **Red Death** (cast, pictured), a thriller that recasts Edgar Allan Poe's "The Masque of the Red Death" in an off-kilter world where a former kindergarten teacher hunts down a wealthy mogul. (See "Off Broadway" and "Off-Off Broadway.")

Naked Boys Singing
Just like a regular musical revue, but without pants. $35–$50. Mon., Wed.–Fri. at 8, Sat. at 7 and 10, and Sun. at 3 and 7. • Actor's Playhouse, 100 Seventh Ave. So. (212-239-6200).

Pigtown
The Irish Rep stages Mike Finn's drama about a Limerick butcher who approaches the end of his life. $35–$40. Tues.–Sat. at 8, Sat. and Sun. at 3. • Irish Repertory Theatre, 132 W. 22nd St. (212-727-2737).

Puppetry of the Penis
An oddly innocent lesson in "the ancient Australian art of genital origami." $29.90–$39.90. Tues.–Thurs. at 8, Fri. and Sat. at 7 and 9:30, Sun. at 7. • John Houseman Theatre, 450 W. 42nd St. (212-239-6200).

Reno: Rebel Without a Pause
Reno transfers her successful solo show, one that was intended to be a vehicle for her rants but quickly became one of the first theatrical performances to incorporate a response to September 11. $40. Mon., Thurs.–Sat. at 7 and 10, Sun. at 5:30. • Zipper, 336 W. 37th St. (212-239-6200).

Stomp
A boisterous riot of found-object percussion. $29.50–$55. Tues.–Fri. at 8, Sat. at 7 and 10:30, Sun. at 3 and 7. • Orpheum, 126 Second Ave. (212-477-2477).

Surviving Grace
Illeana Douglas (*Ghost World*) and Doris Belack star in Trish Vradenburg's new play about a mother and daughter's fitful reconciliation. $30–$55. Tues.–Sat. at 8, Wed. and Sat. at 3. • Union Square Theatre, 100 E. 17th St. (212-307-7171).

The Sweepers
John Picardi's drama tracks three WWII-era Italian-American women. $35. Tues.–Sat. at 8, Sat. and Sun. at 3. • Urban Stages, 259 W. 30th St. (877-737-3285).

★ The Syringa Tree
Kate Blumberg plays 28 characters in Pamela Gien's superb solo drama about a young girl coming to terms with life in sixties South Africa. It's a surprising and unpredictable, utterly believable and affecting tale of family love and loss amid the violence of apartheid. $49.50. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Playhouse 91, 316 E. 91st St. (212-307-4100).

★ 36 Views
In Naomi Iisuka's new drama, an artist and her friend become embroiled in a controversy surrounding a recently discovered Japanese pillow book. $45. Tues.–Sat. at 8, Sun. at 7, Sat. and Sun. at 2. • The Public Theater's Newman Theater, 425 Lafayette St. (212-239-6200).

3 Dark Tales
Theatre O's scary brand of physical theater (a mix of slapstick, suspense, and dance) rated rave reviews at London's Barbican Theatre recently. Their dark and comic take on three office mates is directed by Joseph Alford. $20–$45. Tues.–Sat. at 8, Sat. and Sun. at 3. • 45 Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Tony 'n' Tina's Wedding
A wedding and reception, with Italian buffet, champagne, and wedding cake. $75–$80. Thurs.–Sun. at 7, Sun. at 2. • St. Luke's Church, 308 W. 46th St., and Vinnie Black's Coliseum, Hotel Edison, 221 W. 46th St. (212-239-6200).

Underneath the Lintel
In Glen Berger's play, a librarian begins a peculiar investigation after discovering a returned book that is 123 years overdue. $40. Tues.–Thurs. and Sat. at 8, Fri. at 7 and 10, Sat. and Sun. at 3. Through 6/30. • SoHo Playhouse, 15 Vandam St. (212-239-6200).

The Underpants
Steve Martin's adaptation of the Carl Sternheim comedy. $35. Tues.–Sat. at 8, Sat. at 2, Sun. at 3. • Classic Stage Company, 136 E. 13th St. (212-677-4210).

Urban Transitions: Loose Blossoms
Ron Milner's drama, directed by Woodie King Jr., tracks a midwestern family, as the son begins selling drugs to support his unemployed father. $30. Wed.–Fri. at 7:30, Sat. and Sun. at 3. • Harry De Jur Playhouse, 466 Grand St. (212-279-4200).

★ The Vagina Monologues
Eve Ensler's oral history of a body part stitches together testimony from women from all over the world. Originally a one-woman show, it's now performed by a rotating trio of actresses. Through 5/26: Karen Black, Janet Hubert, and Andrea McArdle. $55. Tues.–Sat. at 8, Sat. at 5, Sun. at 3 and 7:30. • Westside Theatre, 407 W. 43rd St. (212-239-6200).

Off-Off Broadway

Attempts on Her Life
Douglas Crimp's suspenseful drama about an enigmatic woman, directed by Steve Cosson. $15. Wed.–Sat. at 7:30. • SoHo Rep, 46 Walker St. (212-206-1515).

Falling to Pieces: The Patsy Cline Musical
A musical devoted to the country-western crooner. $19. Wed.–Sat. at 8, Sun. at 3. • Bank Street Theatre, 155 Bank St. (212-279-4200).

Finally/Mother of the Bride
In Stephen Belber's Fringe success, Katie Firth plays all of the characters embroiled in a semi-pro football coach's murder./David Mowers reflects on time spent planning weddings for his boyfriends' daughters. $15. Call for schedule. Through 5/11. • Blue Heron Arts Center, 121 E. 24th St. (212-560-7284).

Lookin' Cute/Feelin' Cute
The latest snazzy show by "Gay Pimp" Johnny McGovern. $15. Thurs.–Sun. at 7:30, some late nights. (See box.) • P.S. 122, 150 First Ave. (212-477-5288).

The Marriage of Figaro
The Beaumarchais classic comedy (and source of Mozart's opera), directed by David Fuller. $15–$40. Wed. at 7, Thurs.–Sat. at 8, Sun. at 3. Through 6/2. • Bouwerie Lane Theatre, 330 Bowery (212-677-0060).

Measure for Measure
The Acting Shakespeare Company makes its debut. $19. Tues.–Fri. at 8, Sat. at 5 and 9. Through 5/5. • 45 Below at Bleecker Theatre, 45 Bleecker St. (212-307-4100).

Monday Night Magic
Internationally known magicians in an intimate setting. $29.50–$32.50. Mon. at 8. • McGinn/Cazale Theater, 2162 Broadway, at 76th St. (212-615-6432).

Mono
An inventive, interactive play set in a barlike environment, with a sock puppet. $10–$15. Thurs.–Sat. at 8. • Surf Reality, 172 Allen St. (212-358-3447).

Placebo Sunrise
Garvey & Superpants stage their latest oddity. $3–$20. Thurs.–Sat. at 8, Sat. at 11. Through 5/18. • Pleasure Center, 125 W. 42nd St. (212-726-3054).

Reading Hebron
Jason Sherman's dark take on the 1994 Hebron Massacre. $15. Thurs.–Sun. at 8. 5/2–5/25. • Access Theatre, 380 Broadway (212-206-1515).

Red Death
Clubbed Thumb kicks off its summer series. $15. Fri.–Sun. at 8. Performances begin 5/3. • Ohio Theater, 66 Wooster St. (212-802-8007).

The Sandman
Target Margin stages a new opera based on E. T. A. Hoffman's classic story. $20. Mon., Wed., Fri., and Sat. at 8. • Connelly Theater, 220 E. 4th St. (212-358-3657).

Seguiriya, the Heart Beats
A "flamenco Butoh ritual drama" by Indalo Artists. $15. Thurs.–Sun. at 8, Sun. at 2:30. Through 5/12. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

Street Theater
Doric Wilson's play about the events that presaged the Stonewall riots. $10. Thurs.–Sat. at 7:30. Through 5/11. • Eagle NYC, 554 W. 28th St. (212-330-7043).

The Tempest
Pulse Ensemble Theatre revives its open-air Shakespearean production indoors. $18. Wed.–Sat. at 8, Sun. at 3. • 74-Seat Theatre, 531 W. 42nd St. (212-695-1596).

Tumor Brainiowicz
Puppeteers and actors stage this odd work by Stanislaw Ignacy Witkiewicz. $15. Thurs.–Sat. at 10, Sun. at 5:30. • La MaMa E.T.C., 74A E. 4th St. (212-475-7710).

★ Xtravaganza
The Builders Association (*Jet Lag*) pays tribute to four seminal theatrical visionaries—Florenz Ziegfeld, Busby Berkeley, Steele MacKaye, and Loie Fuller—in a large-scale spectacle of light, movement. $16–$20. Tues.–Sat. at 8. • St. Ann's Warehouse, 38 Water St., Brooklyn (718-858-2424).

PHOTOGRAPH BY FRANK OUDEMAN.

DEPAULO *Continued from page 37*

dangerously involved with her source, a Miami coke dealer. The novel was optioned by Disney.

Being editor of the *Harvard Business Review* brought a different kind of prestige. Targeted at senior managers at major American corporations, “it has to be useful,” says one editor. Readers “have to be able to make money on it the next day or market better or lead better.”

It’s also a cash cow for Harvard. Most of the pieces, says Kiechel, are written by unpaid outside experts—professors, CEOs, consultants. “These people can’t write,” says a former editor. “So the staff is in the business of taking their ideas and rewriting them.” In exchange for their time and *HBR*’s $100 honorarium, the experts get the glory of an *HBR* story—and the green light to distribute reprints of their articles to potential clients. Which is where Harvard really rakes it in: *HBR* charges $6 per reprint and sells, on average, several million reprints a year—you do the math. *HBR* funnels its earnings into the Harvard Business School’s general fund. Last year, the figure was $17.8 million.

In mid-March, Boston *Globe* columnist Alex Beam thought to look up the salaries for *HBR* executives and editors with the IRS. “Wetlaufer’s $276,000 compensation,” he noted, “makes her look like a piker.” Kiechel pulled down $709,000 in 2001. His boss, Linda Doyle (who is stepping down this fall), made $810,000 in 2001. (Kiechel points out that 2001 was an unusually high year for bonuses.)

And Doyle’s boss? Well, that would be James Cash, chairman of the board of Harvard Business School Publishing and a dean at the B-school, who also happens to be a member of the board of directors at General Electric.

SUZY’S PROMOTION WAS CAUSE FOR CELEBRATION, so a party was thrown at the downtown Harvard Club, which has a stunning top-floor view of Boston. There was a lavish spread and lots of booze. But the real fun came when executive editor Nick Carr read the “Top 10 articles that Suzy Wetlaufer would like to see in *HBR*.” Howls of laughter filled the room when Carr got to this line on his list: “Loverboy: The Secret Life of Jacques Nasser.”

But even more exciting was the action on the dance floor. “Suzy and Joe were all over each other,” staffers noted. Joe Maurer was a fresh-out-of-Ohio editorial assistant—tall, athletic, with dirty-blond hair, “cute in an apple-cheeked frat-boy way,” as one staffer puts it—whom Suzy had taken an immediate shine to. Before long, “they were quite openly having an affair,” says one staffer. She told some of her colleagues that Maurer had moved into her basement (something about his apartment being flooded). Others heard how he took vacations with her and sometimes cared for her kids.

“He’s madly in love with me,” she told one editor. But when confronted by management about rumors flying around, Suzy denied the charges. Despite her denial, there ensued a flurry of “management meetings,” and suddenly Joe was gone. (He’s in premed now at Tufts.) Kiechel won’t comment on the terms of Maurer’s exit from *HBR*, but staffers say he left with a check from Harvard.

Della says when Suzy was seeing Joe, with whom she’s still “very close friends,” her pals were thrilled for her. It was the first “real romance” she’d had since her fifteen-year marriage ended in June 2000. “It was very liberating for her,” says Della. “It wasn’t like she was using him just to get her jollies off. She really, really liked him.

“Suzy has had only two relationships since the breakup of her marriage,” Della adds, pointedly referring to the stories about Jacques Nasser. “Joe, and Jack.”

Kiechel says that when Suzy’s spokeswoman confirmed in the *Journal* that there was a “close relationship” with Joe, “management was astonished.” Yet perhaps equally astonishing, it wasn’t until *New York* asked for comment (several of Suzy’s other confidants had also confirmed the affair) that it dawned on Harvard what “close relationship” meant. As for those rumors that Joe was living in Suzy’s basement, Schwartzman says, “That’s ridiculous! Think about it. Would you make your boyfriend live in the basement?”

When the first *Journal* story hit on March 4, few people had ever heard of Suzy Wetlaufer. But being the girlfriend of Jack Welch—and a compromised editor—meant instant media frenzy. Articles appeared as far away as Dublin (“It is being called the most expensive tryst in history”). The story had everything journalists love: sex, power, and navel-gazing. Quote slut James Carville suggested that Welch, whose painfully boring biography *Straight From the Gut* was nonetheless a best-seller, should write a sequel called *Straight From the Groin.* As for Suzy, bless her, she had segued seamlessly from a penniless 22-year-old to a 66-year-old millionaire. Is this a home-wrecker? Or a role model?

SUZANNE REBEKAH SPRING WAS BORN IN PORTLAND, Oregon, where her father was an architect. She grew up in Princeton, New Jersey, and, later, in Harrison, New York. Her dad was a professor of architecture; her mother, who has a doctorate in education from Columbia, is a painter and sculptor. And there was money—her grandfather, who started as a butcher, bought real estate in New York during the Depression and turned it into a modest fortune. She was the third of four kids—all of whom went to Ivy League colleges. She met her future husband, Eric Wetlaufer, while attending Phillips Exeter Academy; he’s now a money manager with Putnam.

To her friends, Suzy Wetlaufer is a dynamo who juggles a high-powered career, is raising four “incredibly well-adjusted kids,” never misses a school play or sporting event with her children (who range in age from 7 to 12), works out five times a week, and still has time to teach Sunday school at the Hancock United Church of Christ, a liberal Protestant congregation. “She takes her Christian values very seriously,” says her minister, Dan Smith. “Her knowledge of the Bible is really pretty deep.” As for her affair with a married man, “I think that’s an issue that Suzy is working on,” Smith says.

When Suzy first told Della about Jack, last fall, she was already over the moon. “She said it would be like Mick Jagger asking you out. She was flattered that someone as important as Jack felt that way about her,” Della says. “She didn’t believe that he could even like her that way. I think she was wondering—well, I think everyone would question—*Why is he doing all this?* I mean, this is major-major, much more major for him.”

Suzy lives in a beautiful $1 million home outside Boston in Lexington, where Jack has lately been spending a lot of time. Last month, Suzy brought Jack to meet her sister. It was obvious, says Della, “that he wanted to make it clear that he adores her.”

The next step is for Jack to meet their parents. “They’re 74 and 75,” says Della, “so, yeah, they were concerned that Suzy was seeing somebody who was closer to their age than hers.” A get-together, she says, is being arranged.

Meanwhile, back in Fairfield, Connecticut, Jane Welch filed for divorce days after the news of her husband’s affair hit the press. And three years after their prenup (which would have kept her from much of his fortune) expired. But wait a minute. Wasn’t *Jane* supposed to be the trophy wife? The much younger woman and expert golfer whom Jack claims to have met six months after the breakup of his first marriage, the 28-year-long one that produced four kids, now grown?

“Marriages don’t break up because someone else shows up,” says one of Suzy’s friends. “He really does love her.” Della, who (conveniently) designs wedding invitations, says she

(continued on page 101)

cue

Art

Edited by Edith Newhall

Galleries

Solos

Madison Avenue and Vicinity

★ John James Audubon and Robert Havell Jr.
Sixty-one artist's proofs from Audubon's four-volume *The Birds of America* that were passed down through the family of Audubon's engraver, Robert Havell Jr., who contributed landscape and floral backgrounds to the prints; through 7/12. • Hirschl & Adler, 21 E. 70th St. (212-535-8810).

★ Elsa von Freytag-Loringhoven
Previously unknown assemblages by the New York Dada artist known as "The Baroness," as well as her *Portrait of Berenice Abbott*, on loan from the Museum of Modern Art, and a portrait of her by the painter Theresa Bernstein; through 6/15. • Naumann, 22 E. 80th St. (212-472-6800).

Gordon Meier
Intimately scaled paintings that romanticize strip malls, parking lots, motels, and other banalities of the suburban American landscape; through 5/25. • Venardos, 1014 Madison Ave. (212-879-5858).

★ Max Neuhaus
Drawings relating to *Three to One*, a sound work commissioned by the exhibition Documenta IX and now part of the Documenta permanent collection; through 6/15. • Markey, 42 E. 76th St. (212-517-9892).

★ A. R. Penck
Works on paper from the artist's "TM" series, made between 1971 and 1974 and based on his study of information theories and cybernetics; through 5/18. • Werner, 4 E. 77th St. (212-988-1623).

57th Street Area

Will Barnet
Paintings and prints from 1990 to the present, of subjects drawn from the artist's domestic life in New York and Maine; through 5/18. • Alexandre, 41 E. 57th St. (212-755-2828).

Phyllis Bramson
Playful, decorative mixed-media paintings and works on paper that combine references to art history, erotica, and popular culture; 5/2–6/7. • Littlejohn, 41 E. 57th St. (212-980-2323).

★ Richard Diebenkorn
Figurative drawings, gouaches, and paintings from the artist's estate dating from the late fifties through the early sixties, the period between his early "Berkeley" abstractions and the "Ocean Park" series; through 6/7. • Artemis-Greenberg Van Doren, 730 Fifth Ave. (212-445-0444).

★ Adolph Gottlieb
The gallery's first exhibition of works from the Adolph and Esther Gottlieb Foundation, consisting of vertical-format paintings made by the Abstract Expressionist between 1956 and 1973; 5/2–6/8. • Pace Wildenstein, 32 E. 57th St. (212-421-3292).

★ Kenneth Noland
Paintings that continue the artist's exploration of the circle motif, but incorporate a wider range of colors than his previous works; through 5/25. • Ameringer Howard Yohe, 20 W. 57th St. (212-445-0051).

★ Tom Otterness
New monumental bronze sculptures inspired by fairy-tale characters; through 5/18. • Marlborough, 40 W. 57th St. (212-541-4900).

★ Martin Puryear
Five new wood sculptures, a drawing, and prints by this sculptor whose work has been the subject of three museum retrospectives in the past decade; through 6/21. • McKee, 745 Fifth Ave. (212-688-5951).

★ Myron Stout
The first New York exhibition devoted to the abstractionist's graphite drawings, all of which remained in his studio at the time of his death, in 1987, at 79, and date from the mid-sixties through the seventies; through 5/18. • Washburn, 20 W. 57th St. (212-397-6780).

William Turnbull
Bronze sculptures modeled and cast between 1982 and 2001 that refer to such primitive forms as Paleolithic mother goddesses and Cycladic masks; through 6/28. • Mathes, 41 E. 57th St. (212-752-5135).

SoHo and TriBeCa

★ Francis Bacon
A selection of paintings made by the late British artist between 1950 and 1988; through 5/18. • Shafrazi, 119 Wooster St. (212-274-9300).

Richard Haas
Paintings, prints, and works on paper from the past three decades depicting trompe-l'oeil views of New York City architecture; through 5/31. • Ingbar, 568 Broadway (212-334-1100).

Sheila Pepe
An installation of handwoven webs of yarn, shoelace, and rubber bands, and wall drawings inspired by their shadows; through 6/1. • Inglett, 100 Wooster St. (212-343-0573).

Chelsea

D-L Alvarez
Drawings and a sculpture that reference slasher films and heavy metal; through 5/18. • Eller, 526–30 W. 25th St. (212-206-6411).

Suzanne Anker
New sculpture and ink-jet prints that use high-tech simulation techniques to explore the structures of chromosomes, the butterfly, and the brain; through 5/18. • Universal Concepts, 507 W. 24th St. (212-727-7575).

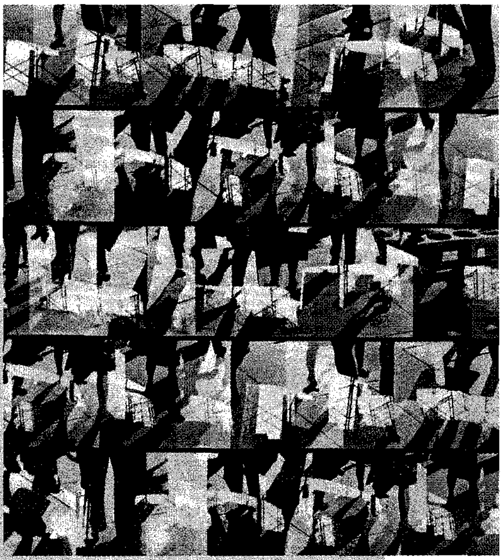
★ Polly Apfelbaum/Beatriz Milhazes
One large floor sculpture composed of individual pieces of hand-dyed velvet/One large painting composed of images suggesting mandalas, carnival decorations, jewelry, and lace. Through 5/24. • D'Amelio Terras, 525 W. 22nd St. (212-352-9460).

Oladélé Ajiboyé Bamgboyé
Two single-screen video projections and photographs by a Nigerian-born, London-based artist whose video installation, *Homeward: Bound*, can be seen in "The Short Century" at P.S. 1 (see Museums); through 6/1. • Erben, 516 W. 20th St. (212-645-8701).

Shoshana Dentz
Vividly colored abstract paintings in which the patterns of the kaffiyeh, the scarf worn as a sign of Palestinian nationalism, are woven in opaque and translucent layers of paint; through 5/18. • Klagsbrun, 526 W. 26th St. (212-243-3335).

Photography

Found Art



From 1964 to 1967, when **Ray Metzker** was making his first photographic composites—pulsating, uncommonly large collages of images shot on the streets of Philadelphia, Atlantic City, and New York—it was a rebellion, he says, against Henri Cartier-Bresson's "decisive moment." "Standing still, I was always very aware of the flow of pedestrian traffic," Metzker, now 70, says. But the construction of the composites—a difficult, time-consuming procedure—became impossible when Metzker bought and then renovated an old house in Philadelphia. "It was never clean enough to have the work out," says Metzker, who put his prints from that project away and returned to single-frame photography, shooting the urban scenes and the poetic, almost dizzyingly close-up views of overgrown pastoral landscapes for which he has recently become known. The composites were unfinished business for Metzker, though, especially after he found the box of vintage prints in his studio's storage loft and discovered that he had far more than he'd thought—at least enough, he says, to make the thirteen pieces currently on view at Laurence Miller Gallery. This time around, Metzker's composites come in all shapes, from rectangular (pictured, *Philly Walk*, 1965–2002), to irregular, to pyramidal—something he says he would not have allowed himself in the past. But the passage of time, and the wild nature of his landscape work ("You're walking into something that is chaotic," he says), have given Metzker a taste for randomness. "The landscapes were a window that opened me up to other things. You can go into the composites anywhere. It's your own adventure." (Through June 15; see "Photography.") E.N.

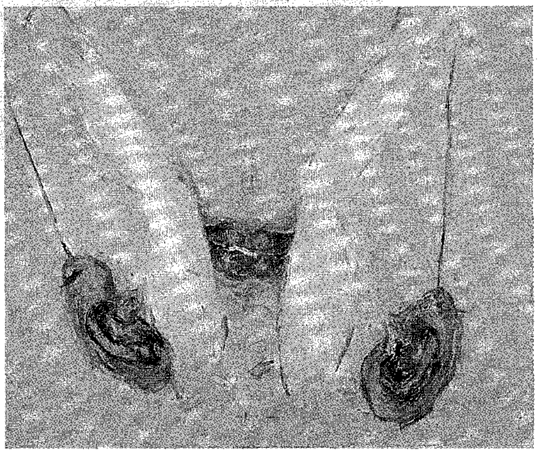
Ground Rules Galleries are generally open Tuesday through Saturday, from between 10 and 11 to between 5 and 6. Stars (★) indicate our editors' recommendations.

PHOTOGRAPH COURTESY OF LAURENCE MILLER GALLERY.

Happening

Body Painting

If you've been missing gestural, intuitive painting—the kind that **Susan Rothenberg** and **Brice Marden** have a little expertise in—head for Chelsea, where both artists are having their first New York gallery shows in five years. Rothenberg is inaugurating Sperone Westwater's new space in the meatpacking district (May 3–June 1; see "Galleries: Solos—Chelsea") with fragmented images of human features: noses, arms, lips, ears, and eyes, many of them green, appear in surprising places, sometimes surrounded by dominoes (pictured, *Ivory Arms*, 2001). And Marden's latest paintings, from his "Red Rocks" and "The Attendants" series, as well as three canvases painted after his encounter with a black bear in rural Pennsylvania, are taking over Matthew Marks's two Chelsea galleries. (May 4–June 21; see "Galleries: Solos—Chelsea.")



★ Mark di Suvero
A new large-scale steel construction that could be considered an abstract drawing materialized in space, and a group of drawings from an ensemble made for the Nasher Sculpture Center, Dallas; through 6/29. • Cooper, 534 W. 21st St. (212-255-1105).

★ Mark Dion and J. Morgan Puett
A collaborative installation titled *The Ladies Field Club of York* that features a series of Victorian-style photographs of an imaginary group of nineteenth-century amateur women scientists, as well as period objects and books relating to their pursuits; through 5/31. • Burgin, 243 W. 18th St. (212-4462-2668).

Pierre Dorion
Paintings of commonplace objects and places based on the artist's snapshots from his travels; through 5/18. • Shainman, 513 W. 20th St. (212-645-1701).

★ Carroll Dunham
New black-and-white paintings, each of which depicts the same figure in a changing environment of pathos and psychodrama; through 6/1. • Metro Pictures, 519 W. 24th St. (212-206-7100).

Kirsten Geisler
Interactive computer animations of beautiful virtual women and common house flies that blur the boundaries between real and digital space; through 5/18. • Von Lintel, 555 W. 25th St. (212-242-0599).

Kristian Hornsleth
Gaudy, figurative gold-patinaed ceramic sculptures that express the artist's ambivalence about the art world and his position in it; through 5/29. • Baumgartner, 418 W. 15th St. (212-633-2276).

★ Craig Kalpakjian/Felix Gonzalez-Torres
Large-scale photographs of the artist's digitally rendered architectural interiors, and two sculptures/A selection of the late artist's works made between 1986 and 1992 that seem to foreshadow recent world events, such as his untitled "stack" piece from 1990 with newspapers clippings referring to germ warfare and the Pentagon's assurance that we are not at risk. Through 5/4. • Rosen, 525 W. 24th St. (212-627-6000).

Katarzyna Kozyra
Two projects, *Boys*, and *Punishment and Crime*, that use videos and photographs that explore transgendering and militaristic behavior; through 6/1. • Postmasters, 459 W. 19th St. (212-727-3323).

★ Stefan Kürten
Paintings of tranquil, generic urban and rural scenes that evoke a sense of melancholy; through 5/25. • Alexander and Bonin, 132 Tenth Ave. (212-367-7474).

★ Brice Marden
Paintings and drawings from the past five years, including seven paintings from the artist's recent "Red Rocks" series, characterized by the kinds of rich colors not seen in his work since the seventies, and three paintings made between 1996 and 2000 that were inspired by his encounter with a black bear in the woods of rural Pennsylvania; 5/4–6/21. (See box.) • Marks, 523 W. 24th St. and 522 W. 22nd St. (212-243-0200).

Elizabeth McIntosh
Paintings of geometric forms arranged in patterns; through 5/18. • Clementine, 526 W. 26th St. (212-243-5937).

Denise Mickilowski/Robert Ferrandini
Trompe l'oeil paintings of fruit/Landscape paintings. Through 5/24. • Fischbach, 210 Eleventh Ave. (212-759-2345).

Mary Miss
Photographic collages by the sculptor in which several views of a single structure or architectural site are spliced together to form an altered whole; through 6/14. • Senior & Shopmaker, 21 E. 26th St. (212-213-6767).

Charles Thomas O'Neil
Abstract paintings on copper and brass squares; through 5/30. • Durham, 210 Eleventh Ave. (212-337-0025).

★ Dennis Oppenheim
An unsettling installation that fills the gallery with oversized resin forms of human heads and guns that emit trajectories of light; through 6/1. • Helman, 601 W. 26th St. (212-929-1545).

★ Tom Otterness
Recent bronze sculptures of rotund figures from the artist's "Free Money" series; through 5/18. • Marlborough Chelsea, 211 W. 19th St. (212-463-86634).

Milton Rosa-Ortiz
Armature-like sculptures displayed with related wall drawings that complete each sculpture's simple form; through 5/18. • DeWitt, 547 W. 27th St. (212-695-6845).

★ Susan Rothenberg
Paintings from the past four years whose traces of fragmented figurative imagery are derived from the artist's daily life on a ranch in New Mexico; 5/3–6/1. (See box.) • Sperone Westwater, 415 W. 13th St. (212-431-3685).

David Sandlin
Recent paintings in which the artist's mordant humor has brought to bear on themes of fatherhood and mortality; through 5/18. • Mansion, 504 W. 22nd St. (212-645-7656).

★ Julião Sarmento
Paintings, works on paper, and a slide installation (in collaboration with Arto Lindsay) that explore the complexities of interpersonal relationships; through 5/25. • Kelly, 528 W. 29th St. (212-239-1181).

★ Richard Serra
A selection of the artist's "Prop" sculptures dating from 1969 to 1987, works of lead or steel formed as plates, blocks, bars, and rolls; through 5/26. • Van de Weghe, 521 W. 23rd St. (212-929-6633).

★ Arlene Shechet
Sculptures in rubber, bronze, textile, and porcelain that reference the natural world and Buddhist philosophy; through 5/24. • Harris, 529 W. 20th St. (212-463-9666).

Harold Stevenson
Rarely exhibited "New Realist" paintings from the sixties and seventies and a new four-panel painting on the theme of September 11; through 5/25. • Algus, 511 W. 25th St. (212-242-6282).

Carol Szymanski
Paintings that explore the alphabet as a storehouse of pictorial possibilities; through 5/25. • Wimmer, 526 W. 26th St. (212-206-0006).

★ Lee Tribe
A selection of steel sculptures made between 1979 and the present; through 5/18. • Steele, 547 W. 27th St. (212-736-5565).

★ Sue Williams
New gestural abstract paintings in which the artist has used a wider brushstroke and gradations of color within each movement; through 5/18. • 303, 525 W. 22nd St. (212-255-1121).

Other

Kim Dae Won
Ink-and-color paintings that are distillations of the Korean artist's experiences of the countryside; through 5/21. • Tenri Society, 43A W. 13th St. (212-645-2800), Mon.–Thurs. 12–8, Sat. 12–5.

Ron Shuebrook/Charles Hewlings
Architectonic charcoal drawings from the past ten years/Open-form, wood and steel sculptures that evoke modernist paintings and architecture. Through 5/18. • New York Studio School, 8 W. 8th St. (212-673-6466).

Group Shows

Madison Avenue and Vicinity

★ Baumgold
"Hair Stories," images of hair in painting, sculpture, drawing, photography, found objects, and *memento mori*, by Dunning, Lopez, Lutz, Marten, Pfeiffer, Yoshida, Waters, Winokur, others; through 5/24. • 74 E. 79th St. (212-861-7338).

Castelli
"Vertigo," works by Duchamp, Hesse, Nauman, the Starns, others; through 6/7. • 59 E. 79th St. (212-249-4470).

Cook
Works in various media depicting botanical images, by Cornell, Kelly, Koons, Yuskavage, Warhol, others; through 5/23. • 1063 Madison Ave. (212-737-3550).

Graham
"Modern Views," American landscape paintings from 1918 to 1940, by Ault, Bluemner, Dove, Maril, Torr, others; through 5/31. • 1014 Madison Ave. (212-535-5767).

★ Roth Horowitz
"Copy," a selection of photocopy books from the late sixties and early seventies and 25 limited-edition books created exclusively for the exhibition by Bochner, Lucas, Pierson, Teller, and others; through 6/22. • 160A E. 70th St. (212-717-9067).

Winston Wachter Mayer
Horses depicted in various media—including paintings, photographs, drawings and sculpture—by Andoe, Butterfield, Delacroix, Degas, Rothenberg, Traylor, others; through 5/18. • 39 E. 78th St. (212-327-2526).

York
Paintings dating from 1855 to 1955 that depict nature, by Chase, Herter, Marin, Richards, Stella, Willcox, others; through 5/24. • 21 E. 65th St. (212-772-9155).

57th Street Area

Findlay
Works by the founding members—Cajori, Dodd, Ip-

PHOTOGRAPH COURTESY OF SPERONE WESTWATER.

polito, King, and Mitchell—of the Tanager Gallery, one of the first artists' cooperative galleries in New York City; through 5/30. • 41 E. 57th St. (212-486-7660).

★ Zabriskie
"Kiki of Montparnasse," a celebration of the artist's model and muse, including paintings by Kiki and artworks and photographs portraying her by Brassai, Moïse Kisling, Francis Picabia, Man Ray, and others; through 5/24. • 41 E. 57th St. (212-752-1223).

SoHo and TriBeCa

OK Harris
Works by Ciardi, Mendenhall, Penner, Perkel, Pfannerstill; through 5/25. • 383 W. Broadway (212-431-3600).

Chelsea

Meltzer
Works by Andersson, Kuri, Goedecke, Saks; through 6/8. • 516 W. 20th St. (212-727-9330).

White Columns
"White Rooms," imaginary landscapes in gouache on paper by Nachmann and on video by Collmer; "She's Crafty . . . and So Is He Sometimes," works created using craft techniques, by Conger, Fruin, Hart, Hassenfeld, Lang, Schwarz, Wilson; 5/3–6/9. • 320 W. 13th St. (212-924-4212).

Photography

Shelby Lee Adams
Recent images of the photographer's friends and relatives in the Appalachian Mountains of eastern Kentucky; through 6/1. • Milo, 552 W. 24th St. (212-414-0370).

★ Tina Barney
New large-scale color prints of English people at home and at school; 5/1–6/15. • Borden, 560 Broadway (212-431-0166).

★ Dawoud Bey
Recent large-format color portraits of minority subjects; through 5/31. • Gorney Bravin + Lee, 534 W. 26th St. (212-352-8372).

Andrea Frank
Images of children involved in group activities that are reshot, cropped, and manipulated versions of existing images dating from the thirties through the seventies; through 5/25. • Marvelli, 526 W. 26th St. (212-627-3363).

★ ICP
"Rise of the Picture Press: Photographic Reportage in Illustrated Magazines, 1918–1939," approximately 130 examples of rare American and European publications, mostly from the collection of ICP; through 6/16. • "Dream Street: W. Eugene Smith's Pittsburgh Photographs," a photographic portrait of Pittsburgh created between 1955 and 1957; through 6/16. • 1133 Sixth Ave. (212-857-0045), Tues.-Thurs. 10–5, Fri. 10–8, Sat. and Sun. 10–6; $9, students and seniors $6.

Kraus
Works by the influential nineteenth-century French photographer Gustave Le Gray (1820–1884) and his circle, Count Olympe Aguado, Eugene Cuvelier, Henri Le Lecq, and Charles Nègre; through 5/10. • 25 E. 77th St. (212-794-2064).

★ David Levinthal
New photographs of dolls that depict them in highly sexual poses; through 5/15. • Morris, 465 W. 23rd St. (212-727-2752).

★ Ray K. Metzker/Dodo Jin Ming
New unique composites assembled from the photographer's vintage prints from the sixties/Black-and-white photographs of turbulent seas that evoke the paintings of Turner and Homer. Through 6/15. (See box.) • Miller, 20 W. 57th St. (212-397-3930).

Meyerowitz
Images from the *Time Out New York* magazine archives that have been the magazine's weekly "Untitled" feature, a photograph by an emerging or established photographer that embodies the spirit of New York; through 5/25. • 580 Broadway (212-625-3434), Wed.-Sat. 11–6.

Marian Roth
Color pinhole photographs of houses in landscapes; through 5/18. • Bateman, 560 Broadway (212-227-1431).

Museums

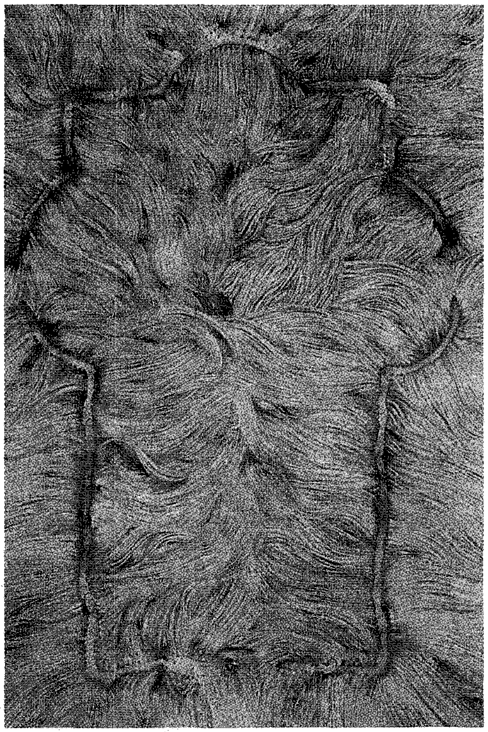
American Folk Art Museum
★ "Darger: The Henry Darger Collection at the American Folk Art Museum." The museum's first presentation of 26 large-scale, rarely seen paintings, plus drawings, original manuscripts, books, and sketches from the artist's archives; through 6/23. • "American Radiance: The Ralph Esmerian Gift to the American Folk Art Museum." Paintings, sculpture, pottery, textiles, furniture, and scrimshaw recently donated to the museum by the folk-art collector; through 6/2. • 45 W. 53rd St. (212-977-7170), Tues.-Sun. 10–6 (Fri. to 8); $9, $5 students and seniors.

American Museum of Natural History
"Baseball As America." A study of how the sport reflects our culture, with more than hundreds of artifacts borrowed from the Hall of Fame; through 8/18. • "The Butterfly Conservatory: Tropical Butterflies Alive in Winter." An annual exhibit featuring 400 to 500 live butterflies from Central, South, and North America; through 5/27. • Central Park West at 79th St. (212-769-5100); daily 10–5:45 (on Fri., Rose Center is open to 8:45 for weekly jazz concerts); $10 suggested contribution, $7.50 students and seniors, $6 children.

Asia Society and Museum
★ "The New Way of Tea." A two-part exhibition running concurrently at the Asia Society and Museum and the Japan Society, examining the contemporary Japanese tea ceremony through traditional and experimental environments, utensils, and performances; through 5/19. • "Through Afghan Eyes: A Culture in Conflict, 1987–1992." Images by Afghan photographers and cameramen documenting the closing years of Soviet rule and the gradual collapse of civil society in Afghanistan, drawn from the archives of the Afghan Media Resource Center in Peshawar, Pakistan; through 8/11. • 725 Park Ave. (212-288-6400), Tues.-Sun. 11–6 (Fri. 11–9, free admission 6–9); $7, $5 students and seniors.

On View

Locks Opening



Tresses being a longtime theme of her own artwork, Ruth Marten has both an encyclopedic knowledge of hair-art history and a familiarity with recent contributions to the genre. The gallery-going population, however, will be blown away by **Hair Stories**, a Marten-organized exhibition of 26 artists at Adam Baumgold Gallery. Among the show's memorable contributions are Paul Pfeiffer's *Leviathan* (pictured), a diagrammatic view of a basilica made with Barbie-doll hair; Nadine Robinson's black hair-extension sculptural painting; and Celio Braga's bars of soap coated with patterns of curly combings. And what would a hair show be without John Waters? (Through May 24; see "Group Shows: Madison Avenue and Vicinity.")

Bronx Museum of the Arts
★ "Manicurated: A Project by Judi Werthein." A site-specific, mixed-media installation that transforms the exhibition space into a fully equipped nail salon in which visitors are treated to free manicures by professional manicurists and asked to select from among ten works in the museum's permanent collection for their personalized "nail art" design; through 5/26. • 1040 Grand Concourse, the Bronx (718-681-6000), Wed. noon–9, Thurs.-Sun. noon–6; $5, $3 students and seniors, Wed. free.

Brooklyn Museum of Art
"Star Wars: The Magic of Myth." Original artwork, props, models, costumes, and characters used to create the *Star Wars* trilogy, as well as objects from *Star Wars: Episode I, The Phantom Menace*; through 7/7. • "Jewish Life in Ancient Egypt." Ancient Aramaic papyri revealing Egyptian life during Dynasty 27 (525–402 B.C.), the period of Persian rule in Egypt and the Near East; through 5/12. • 200 Eastern Pkwy., Brooklyn (718-638-5000), Wed.-Fri. 10–5, Sat. 11–6 (till 11 P.M. on the first Sat. of every month), Sun. 11–6; $6, $3 students and seniors.

Cooper-Hewitt, National Design Museum, Smithsonian Institution
★ "Russel Wright: Creating American Lifestyle." A retrospective of the American designer's work, including examples of his dinnerware, furniture, appliances, textiles, and interiors; through 9/15. • 2 E. 91st St. (212-849-8300), Wed.-Sat. 10–5, Sun. 12–5, Tues. 10–9 (5–9, free admission); $8, $3 students and seniors.

Dia Center for the Arts
★ "Mapping the Studio I (Fat Chance John Cage)." A new large-scale video installation by Bruce Nauman that records the nocturnal activity in the artist's studio of his cat and an infestation of mice during the summer of 2000; through 6/16. • "Alfred Jensen: *Concordance*." Key paintings by the Guatemalan-born Danish artist, including his final artistic statement, *Great Pyramid*, which is on public exhibition for the first time; through 6/16. • "Jorge Pardo and Gilberto Zorio: *Reverb*." The former's redesign of Dia's bookshop, lobby, and gallery and the latter's *Microfonia*, a sound work first created in 1969; through 6/16. • "Diana Thater: *Knots + Surfaces*." An environment of layered video projections and clustered monitors that interacts with the open space of Dia's third-floor gallery; through 6/16. • 548 W. 22nd St. (212-989-5566), Wed.-Sun. 12–6; $6, $3 students and seniors.

Drawing Center
★ "Ellsworth Kelly, *Tablet 1948–1973*." 188 panels that were created by the artist from hundreds of smaller works, such as collages, sketches, and drawings, and served as preliminary concepts for large-scale paintings and sculptures; 5/3–7/24. • "Sarah Oppenheimer: Hallway." An installation transforming the Drawing Center's Drawing Room at 40 Wooster Street into a hallway whose dimensions she will alter during the

PHOTOGRAPH COURTESY OF ADAM BAUMGOLD GALLERY.

course of the exhibition; 5/3–7/7. • 35 Wooster St. (212-219-2166), Tues.-Fri. 10-6, Sat. 11-6; donation suggested.

Frick Collection

• 1 E. 70th St. (212-288-0700); Tues.-Sat. 10-6, Sun. 1-6; $10, $5 students and seniors; children under 10 not admitted.

Grey Art Gallery

"Priceless Children: American Photographs 1890–1925/Child Labor and the Pictorialist Ideal"; 5/7–7/13.• 100 Washington Square East (212-998-6780), Tues., Thurs., Fri. 11-6, Wed. 11-8, Sat. 11-5; $2.50 suggested donation.

Solomon R. Guggenheim Museum

★ "Brazil: Body and Soul." A survey of artistic production in Brazil from the seventeenth century to the present; through 5/29. • ★ "Rachel Whiteread: Transient Spaces." Two new large-scale mixed media sculptures by the British artist that were cast from her new home and studio in London and embody its generic post-war architecture; through 6/5. • 1071 Fifth Ave., at 88th St. (212-423-3500), Sun.-Wed. 9-6, Fri. and Sat. 9-8 (Fri. 6-8, pay what you wish), closed Thurs.; $12, $8 students and seniors.

Japan Society

★ "The New Way of Tea." A two-part exhibition running concurrently at the Japan Society and the Asia Society and Museum, examining the contemporary Japanese tea ceremony through traditional and experimental environments, utensils, and performances; through 5/19. • 333 E. 47th St. (212-832-1155), Tues.-Fri. 11-6, Sat. and Sun. 11-5; $5, $3 students and seniors.

Jewish Museum

★ "New York: Capitol of Photography." Color and black-and-white photographs of the city taken over the past century by 60 photographers, among them Abbott, Bourke-White, DeCarava, Evans, Klein, Levitt, Marks, Parks, Plachy, Winogrand; through 9/2. • "Mirroring Evil: Nazi Imagery/Recent Art." Works by thirteen contemporary artists who use Third Reich imagery to explore the nature of evil; through 6/30. • "An Artist's Response to Evil: "We Are Not the Last" by Zoran Music; through 6/30. • 1109 Fifth Ave., at 92nd St. (212-423-3200), Mon., Tues., Wed. 11-5:45; Thurs. 11-8 (Thurs. after 5, pay what you wish), Fri. 11-3, Sun. 10-5:45; $8, $5.50 students and seniors.

Metropolitan Museum of Art

★ "Tapestry in the Renaissance: Art and Magnificence." The first major loan exhibition of tapestries in the United States in 25 years and the first extensive survey of tapestry production between 1460 and 1560, featuring some 45 of the greatest tapestries of the period, as well as preparatory drawings and cartoon fragments; through 6/19. • ★ "Orazio and Artemisia Gentileschi: Father and Daughter Painters in Baroque Italy." Approximately 50 paintings by the former, a follower of Caravaggio who become court painter to England's Charles II, and 35 by his daughter, the first woman artist known to have supported herself from her work and the subject of two biographical novels and a film; through 5/12. • ★ "Surrealism: Desire Unbound." The first major survey of Surrealism in more than twenty years, featuring more than 300 paintings, sculptures, drawings, prints, photographs, and films dating from 1924 to more recent years; through 5/12. • ★ "Splendid Isolation: Art of Easter Island." The first American exhibition devoted to the Polynesian art of Easter Island, featuring objects dating from the thirteenth to the nineteenth centuries; through 8/4. • 1000 Fifth Ave., at 82nd St. (212-879-5500); Tues.-Thurs. and Sun. 9:30-5:30, Fri. and Sat. 9:30-9; $10 contribution, $5 students and seniors. The Cloisters, Fort Tryon Park (212-923-3700); Tues.-Sun. 9:30-4:45 (closes at 5:15 between April and September); $10, $5 students and seniors.

Morgan Library

★ "Pierre Matisse and His Artists." An exhibition examining the role of the late Pierre Matisse and his former New York gallery, the Pierre Matisse Gallery, through the works of the artists he promoted between 1931 and 1989, among them Balthus, Jean Dubuffet, Loren MacIver, Joan Miro, and Georges Rouault; through 5/19. • 29 E. 36th St. (212-685-0008), Tues.-Thurs. 10:30-5, Fri. 10:30-8, Sat. 10:30-6, Sun. 12-6; $8, $6 students and seniors.

El Museo del Barrio

★ "Frida Kahlo, Diego Rivera, and Twentieth-Century Mexican Art: The Jacques and Natasha Gelman Collection." A nationally touring exhibition of Mexican modernist art from the collection of the late cinematic mogul and his wife, including works by Carrington, Kahlo, Orozco, Rivera, Siqueiros, others; through 9/8. • 1230 Fifth Ave. (212-831-7272), Wed.-Sun. 11-5; $5, $3 students and seniors (free admission Thurs. from 5-8).

Museum of Modern Art

★ "Gerhard Richter: Forty Years of Painting." The first New York retrospective of the German artist's paintings, including 188 canvases completed since 1962 that demonstrate his mastery of such genres as gestural abstraction, landscape, and portraiture; through 5/21. • ★ "Life of the City." Photographs of New York from the museum's collection and by ordinary New Yorkers and visitors, whose photographs will be rotated throughout the the course of the exhibition to accommodate as many submissions as possible (submissions from the public will only be accepted in person at the museum during public hours); through 5/21. • ★ "The Russian Avant-Garde Book, 1910–1934." The most comprehensive exhibition ever devoted to the Russian avant-garde book, featuring some 300 volumes representing all the significant artistic developments of the period, and including works by Natalia Goncharova, El Lissitzky, Kazimir Malevich, and others; through 5/21. • "Projects: Laylah Ali." A presentation of this artist's first artist's book, comprising her signature cartoon-style gouache paintings of attenuated figures; through 5/21. • 11 W. 53rd St. (212-708-9480); Sat.-Tues., Thurs. 10:30-5:45, Fri. 10:30-8:15 (4:30-8:15 pay what you wish), closed Wed.; $12, $8.50 students and seniors.

Museum of the City of New York

"Brotherhood: In Strength and Sorrow—Images of the FDNY," a photographic tribute to the firefighters who lost their lives in the September 11 tragedy, featuring images from the book of the same title as well as images that have not been previously published; through 6/2. • 1220 Fifth Ave., at 103rd St. (212-534-1672), Wed.-Sat. 10-5, Sun. 1-5; $5 suggested contribution, $4 students and seniors.

National Academy of Design

★ "177 Annual: An Invitational Exhibition." The debut of New York's oldest annual juried survey of American Art, begun in 1826, as an invitational survey, featuring more than 135 works in various media by 95 artists; 5/1–6/9. • 1083 Fifth Ave. (212-369-4880), Wed., Thurs. noon-5, Fri. 10-6, Sat. and Sun. 10-5; $4.50-$8; students and seniors.

Neue Galerie

★ "Oskar Kokoschka: Early Portraits from Vienna and Berlin, 1909–1914." An exhibition marking the first time the Austrian Expressionist's early portraits have been shown together, including portraits of Adolf Loos, Alma Mahler, and others; through 6/10. • 1048 Fifth Ave. (212-628-6200), Fri. 11-9, Sat., Sun., Mon. 11-6; $10, $7 students and seniors.

New Museum of Contemporary Art

"Marlene Dumas: Name No Names." Eighty figurative works on paper by this Amsterdam-based artist known for her frank drawings of human figures and faces; through 6/2. • 583 Broadway (212-219-1222), Tue.-Sun. noon-6, Thurs. noon-8 ($3 admission Thurs. 6-8); $6, $3 artists, students, and seniors.

New York Public Library

★ "Victorians, Moderns, and Beats: New in the Berg Collection, 1994–2001." Manuscripts, books, notebooks, photographs, and other archival materials of E. M. Forster, Henry James, Jack Kerouac, Sylvia Plath, W. B. Yeats, and other writers acquired by the library's Berg Collection of English and American Literature over the past seven years; through 7/27. • Fifth Ave. and 42nd St. (212-869-8089), Mon. 10-6, Tues. and Wed. 11-7:30, Thurs.-Sat. 10-6; free.

New-York Historical Society

★ "The Tumultuous Fifties: A View From the New York *Times* Photo Archives." An exhibition of photographs dating from 1896 through the 1980s culled from the New York *Times* pictures archives; 5/7–8/14. • ★ "Building on the Flatiron: The Centenary of a New York Icon (1902–2002)." Photographs, drawings, paintings, prints, souvenirs, and ephemera from the society's collection relating to one of New York's oldest and most unusual skyscrapers; through 9/1. • ★ "The Games We Played: American Board and Table Games From the Liman Collection." More than 150 examples of board games dating from the end of the Civil War through the first decade of the twentieth century; through 1/5/03. • ★ "Ralph Fasanella's America." A retrospective of paintings by the folk artist and labor activist (1914–1997), a second-generation Italian-American who was born New York City; through 7/14. • 2 W. 77th St. (212-873-3400); Tues.-Sun. 11-5; $5, $3 seniors and children.

P.S. 1 Contemporary Art Center

"The Short Century: Independence and Liberation Movements in Africa, 1945–1994." A survey of African culture through art, film, photography, graphics, architecture, music, literature, and theater, featuring works by 55 artists from 22 countries; through 5/5. • 22-25 Jackson Ave., at 46th Ave., Long Island City (718-784-2084), Wed.-Sun. noon-6; $5 suggested donation.

Queens Museum of Art

"Rom of Ridgewood." Photographs of gypsy communities in Queens by Yale Strom; through 7/7. • "In the Flow: Artists From the Living Museum." Works by artists who have worked at the Living Museum, a 40,000-square-foot art studio and gallery that provides space and support for the mentally ill and is part of the Creedmoor Psychiatric Center in Queens Village; through 7/7. • New York City Building, Flushing Meadows Corona Park, Queens (718-592-9700), Tues.-Fri. 10-5, Sat. and Sun. noon-5; $5, $2.50 students and seniors.

Studio Museum in Harlem

"Black Romantic: The Figurative Impulse in Contemporary African-American Art." Paintings and drawings by 30 artists living in the United States whose imagery represents African-American subjects in contemporary settings and scenes; through 6/23. • 144 W. 125th St. (212-864-4500), Wed., Thurs., Sat., and Sun. noon-6, Fri. noon-8; $5, $3 students and seniors.

Whitney Museum of American Art

★ "2002 Biennial." The largest Whitney Biennial exhibition since 1981, presenting the works of 113 artists and collaborative teams within the museum and outdoors, in Central Park; through 5/26. • ★ "Dancer: 1999 Nudes by Irving Penn." An exhibition of the photographer's recent series of nudes of the dancer Alexandra Beller; through 5/12. • 945 Madison Ave., at 75th St. (212-570-3676); Tues.-Thurs., Sat., Sun. 11-6, Fri. 1-9 (pay what you wish every Fri. 6-9); $10, $8 students, seniors, and groups of fifteen or more.

Whitney Museum of American Art at Philip Morris

★ "Five by Five: Contemporary Artists on Contemporary Art." Recent works by Reed Anderson, Rina Banerjee, Susan Graham, Ryan Humphrey, and Larry Krone shown alongside works from the Whitney's permanent collection by Mike Kelley, Donald Lipski, Charles Ray, Tom Sachs, and Chris Wool; through 7/5. • 120 Park Ave. (917-663-2550), Mon.-Fri. 11-6 (Thurs. till 7:30); free.

Auctions

Christie's

5/1 at 10 and 2: "Prints." On view from 4/27. 5/7 at 7: "Impressionist and Modern Art." On view from 5/3. • 20 Rockefeller Plaza (212-636-2000).

Doyle

5/1 at 10: "Fine Furniture, Decorations, and Paintings." On view from 4/27. • 175 E. 87th St. (212-427-2730).

Phillips de Pury & Luxembourg

5/6 at 7: "Impressionist and Modern Art (New York)." On view from 4/27. • 3 W. 57th St. (212-940-1200).

Sotheby's

5/3 and 5/4 at 10:15 and 2: "Prints." On view from 4/27. • 1334 York Ave., at 72nd St. (212-606-7000).

Swann Galleries

5/1 at 4: "100 Important Old Master Prints." On view from 4/27. 5/2 at 10:30 and 2:30: "Old Master Through Contemporary Prints." On view from 4/28. 5/6 at 10:30: "Modernist Posters." On view from 5/2. • 104 E. 25th St. (212-254-4710).

cue

Restaurants

Edited by Robin Raisfeld
& Rob Patronite

New and Noteworthy

★ Alias Restaurant
The owners of 71 Clinton Fresh Food and aKa Cafe have tripled their presence on the block with this casually sophisticated bistro. It's closer to 71 in food and mood, and offers top-notch service, a quirky wine list, and an equally inventive menu featuring dishes like skate fish cakes, a chicken-fried portobello, a flawless hanger steak, and, in tribute to a fading Lower East Side industry, a pickle-plate appetizer. • 76 Clinton St. (212-505-5011). (M)

Alma
A stylish, Mexican restaurant on a gritty Carroll Gardens stretch that's fast becoming another Brooklyn restaurant row. Chef Gary Jacobson's (Zarela) menu spans all the requisite spicy stuff—from mashed-to-order guacamole to mole poblano—but emphasizes seafood like striped bass wrapped in hoja santa leaf. Come summer, when the outdoor upper deck is completed, you can dine alfresco with a lovely view of Brooklyn piers and the Manhattan skyline. • 187 Columbia St. (718-643-5400). (M)

★ BB Sandwich Bar
What the Doughnut Man is to doughnuts, what the Soup Nazi is to soup, what Melampo is to soppressata sandwiches, that's what Gary Thompson wants to be to cheese steaks—not so much a didactic monomaniac as simply someone who's perfected his craft. We think he's done better than that: His unfettered kaiser-roll take on the Philly with four-hour marinated onions and terrific house-made hot-pepper relish might just surpass the classic version. • 120 W. 3rd St. (212-473-7500). (I)

Black Duck
Named for a rum-running boat and owned by a hotel and cruise-ship company, this tavernesque restaurant at the Park South Hotel understandably goes overboard on seafood dishes like lobster martini, porcini-and-herb-crusted salmon in pastry, and sushi-style sesame-seared tuna. The "black duck" is pepper-crusted magret cooked with the proprietary house rum. • 122 E. 28th St. (212-204-5240). (M)

★ Blue Fin
How can you tell you're in a W hotel? The striking design; the Rande Gerber bar; and the upscale restaurant, like this stylish seafood house at the W Times Square. It's smart. It's handsome. Fiercely noisy with jazz to boot. Chef Paul Sale scores with splendid goat-cheese-and-beet salad, a superior crab cake with celery-root salad, and his precise cooking of fish. And Gotham vet Joseph Murphy's chocolate tasting is too good to just taste. • 1567 Broadway, at 47th St. (212-918-1400). (M–E)

Blue Smoke
Danny Meyer, sultan of sophisticated dining, has transformed the former 27 Standard into a much more rough-hewn establishment with a woody barroom full of high-backed booths, a skylit dining room, recession-friendly prices, and, most significant, a pair of Missouri-made pit smokers. The menu goes whole hog, from pulled pork and hot links to baby-back and spare ribs. Meyer clearly plumbed his St. Louis childhood for specialties like toasted ravioli and Fitz's root beer. • 116 E. 27th St. (212-447-7733). (M)

Bonita
The same folks who turned a nondescript 1927 diner into Williamsburg's bustling Diner opened this cantina four blocks away, in a former Latino lunch counter that they remodeled in their trademark preservationist style (lots of tiles, low light, salvaged counter stools). The Oaxacan chef serves up cheese-dusted corn on the cob, cactus salad, chiles rellenos, and the soft tacos he made famous at Diner's staff meals. • 338 Bedford Ave., Brooklyn (718-384-9500). (I–M)

Bukhara Grill
At the second branch of a popular midtown restaurant and the fourth Indian kitchen to colonize its raita-ridden block, one whiff is pungent proof that they don't stint on the spices, which permeate the clay-oven specialties, the myriad vegetarian dishes, and everything on the sixteen-course $13.95 lunch buffet. • 230 E. 58th St. (212-339-0090). (M)

Butter
The industrial NoHo space that once housed Belgo has gone au naturel, with every conceivable surface clad in red cedar, walnut, and silver birch, love seats carved out of logs, and a gallery of artworks intended to raise money for charity. Chef Keith Harry's contemporary log-cabin cuisine features gratin of salt cod and tomatoes, sautéed calf's liver with coconut vinegar, and grilled turbot with sake beurre blanc. • 415 Lafayette St. (212-253-2828). (M–E)

Cafe Doré
What Smith Street has lost in crêpes, it's more than gained in roti. That's one of the Caribbean specialties of Cafe Doré, a spare but cozy nook that's moved into the former Crêpe Factory space. The fab flatbread is chewy and delicious, perfect for mopping up a savory chicken-curry stew. Even better is a zingy jerk chicken redolent of allspice and ginger. There's also oxtail, steamed snapper, curried coconut shrimp, and house-made drinks. • 270 Smith St., Brooklyn (718-246-0505). (I)

Café Sabarsky
Museum Mile is full of museum cafés, but none quite like this elegant evocation of a Viennese-style kaffeehaus at Ronald Lauder's Neue Galerie New York. The artistic sensibility permeates the café, with its reproductions of Josef Hoffmann sconces, Adolf Loos bentwood chairs, and Otto Wagner fabrics. And the theme continues with tortes (Sacher and Linzer), Bavarian ham for breakfast, and cod strudel for lunch. • 1048 Fifth Ave., at 86th St. (212-288-0665). (M)

Ground Rules These listings are a selective guide to the city's restaurants, some *New York* advertisers among them. Stars (★) indicate our critics' recommendations. The price guide, admittedly imperfect, is as follows: (E) = expensive; (M) = moderate; (I) = inexpensive. Restaurants listed accept all major credit cards, except where noted; ($) = cash only; "AE only" indicates that American Express is the only accepted card.

Calle Nueve
David Ruggerio has done a steak house, a brasserie, several fancy French restaurants, even a sushi parlor. The man likes to keep busy. Calle Nueve, or "Ninth Street," in the newly renovated Marylou's space represents his Mexican phase. The menu ranges from shrimp seviche with roasted cactus to smoky peanut mole with grilled quail. And for those who miss the boozy late-night scene at Marylou's, frozen margaritas and "tequinis." • 21 W. 9th St. (212-995-0600). (M)

Carne
Despite the name, the meat-and-potatoes menu, and the telltale presence of creamed spinach, Carne's owners don't want you to think of their restaurant as a steak house. What separates it from the sparsely populated uptown herd is the updated diner design, and the rowdy rubberneckers' scene on the elevated bar. But please, don't call it a meat market. • 2737 Broadway, at 105th St. (212-663-7010). (M)

Chango
The restaurant monopoly that owns four spots on one block of Park Avenue South—L'Express, Sushi Samba, City Crab, and Duke's—has found another culinary niche to fill. This colorful cantina with swooping dropped-ceiling panels, coyote fencing, and a perimeter of raised booths, aims to be a neighborhood pit-stop for tacos, chile-rubbed chicken, and that great social lubricant, the frozen margarita. • 239 Park Ave. So., near 20th St. (212-477-1500). (M)

Chateau
Supermodels, rejoice. The nightlife impresarios who've taken over the Leo-haunted premises that used to be Moomba are undoubtedly expecting to inherit some of its celebrity appeal. (Hence, the VIP bathroom.) To fuel the foreseeable frenzy, there's tapas, and to go with the chalet theme, fondue pots built into custom-made tables. • 133 Seventh Ave. So. (212-337-0777). (M)

Cinnabar
A high-style Asian restaurant that falls somewhere between Shun Lee Palace and Ruby Foo's on the culinary-concept map. To go with the celadon-canvas-covered chairs, the cinnamon walls, and the wispy floral displays is chef Vincent Cheng, who's cooked in Hong Kong and L.A. He's making it hard for indecisive diners, with a 150-item menu of Cantonese, Hunan, and Sichuan dishes. • 235 W. 56th St. (212-399-1100). (M–E)

★ craftbar
With only three daily entrées—one fish, one meat, and one pasta—craftbar might be Tom Colicchio and chef Marco Canora's laid-back answer to those still anxiety-stricken by Craft's hands-on menu. But before you get around to Tuesday's braised pork belly, Friday's fried flounder, or Saturday's spaghetti carbonara, you'll have to navigate a mouthwatering minefield of Italian-accented appetizers and snacks including risotto balls, salumi, and expertly pressed sandwiches. • 47 E. 19th St. (212-780-0880). (M)

Da Silvano Cantinetta
Although this annex to Da Silvano has a bar—a convenient place to sip a drink (or three) during the inevitable wait—it's not serving bar food. Instead, there's a serious menu of codfish carpaccio, taglierini with sea urchin and avocado, lobster catalana, and, soon, breakfast. The narrow sliver of a room has French doors, Italian straw-bottomed seats and bar stools, tea-stained

OPENINGS

Como? Como?
Nuevo Latino for the midtown masses and a second Trump Tower concession for Douglas Rodriguez, who's already opened Si Si across the way. Latin-inflected sandwiches, salads, and soups are available cafeteria-style, but the main event is the made-to-order rice bowl with exotic add-ins like smoked tofu, piquillo peppers, and shaved calamari. • 725 Fifth Avenue, near 57th Street (212-751-3276). (I)

La Scatolina
The casual Village café Hasta La Pasta has gotten a rustic remake, with long wood communal tables and an all-Italian wine list that's fueling a young bar crowd. What the Mediterranean menu has lost in pastas (about half), it's gained in more elaborate entrées like fumet-poached wild striped bass and Tuscan shellfish stew. • 418 Sixth Avenue (212-473-0555). (M)

Manu
Between the nearby Sipan and this expansive newcomer, Peruvian cuisine is slowly gaining a foothold on the Upper West Side. The walls are hung like an art gallery's, the corn drink chicha morada comes in ceramic cups, and the menu's a mini-tutorial in the cultural derivation of dishes like pachamanca, anticuchos, and lomo saltado. • 2607 Broadway, near 98th Street (212-222-0233). (M)

stucco, and a vintage hand-cranked Italian slicer, guaranteeing perfect prosciutto (and, we're betting, panini). • 260 Sixth Ave. (212-844-0282). (M–E)

DoSirak

As it turns out, man cannot live by yams alone: Hero's, the Japanese fast-food joint singularly devoted to dishes made with starchy Japanese sweet potatoes, has expanded into this Korean bibimbop shop now called DoSirak. The menu includes homey Korean soups and noodle dishes, but the new owners are wisely keeping the sweet spuds, including the delicious, addictive baked tubers topped with peanut butter. • 30 E. 13th St. (646-336-1685). (I)

elmo

Three years after the snazzy remake of Leshko's, its owners have exported their Knoll chairs and retro-mod tendencies to Chelsea, where chef Kevin Reilly cooks in a style he calls "ethnic New York." That means alphabet soup with dilled chicken dumplings and smoked paprika oil, and vegetable lo mein with roasted grapefruit and cashews. That painting above the bar happens to be Ross Bleckner's first commission in a decade. • 156 Seventh Ave., nr. 19th St. (212-337-8000). (M)

Fiamma

This ultrasleek SoHo triplex equipped with two bars and a glass elevator shuttling between them is Stephen Hanson's bid for SoHo stardom. He's enlisted chef Michael White, a veteran of high-profile kitchens in Chicago and Emilia-Romagna, to mastermind a multiregional modern Italian menu of dishes like pan-roasted sea scallops with crispy artichokes, garganelli with prosciutto ragù, and sheep's-milk-ricotta beignets. • 206 Spring St. (212-653-0100). (E)

Industry (Food)

What do you get when you mix chefs who worked for Jean-Louis Palladin and Jean-Georges Vongerichten, bartenders and managers from Bungalow 8 and BondSt, and a rustic design that borrows the tree motif from the Park? A place very much like this wood-paneled remake of the old Coup space. Chef Marco Morillo's French-American menu pays tribute to Palladin, his late mentor, in dishes like braised Kentucky short ribs with bone-marrow flan. • 509 E. 6th St. (212-777-5920). (M)

Kitchenette Uptown

This much roomier spinoff of the venerable TriBeCa comfort-food cottage and its expanded dinner menu might be reasons for the owners to reconsider the "ette" part of the name. But the food and the country-kitchen décor are as small-town quaint as ever. There are peach pancakes, salmon-croquette sandwiches, blue-plate specials, homemade pie, and, as the sign above the café-side counter says, breakfast, served all day. • 1272 Amsterdam Ave., near 123rd St. (212-531-7600). (I–M)

L'Incomparable

Judging by the name, this tiny no-frills Haitian storefront has less modesty than it does seats, but the food is fresh, tasty, and a bargain: Complete dinners run $10 to $16, and include a well-dressed salad and a choice of sides like rice and peas. Boulettes are meatballs, tassot is fried goat, and black rice, imported from the source, is available only on Fridays. • 328 E. 14th St. (212-228-3760). (I–M)

Mexico Magico

A huge carved Technicolor calendar, colorful serapes, and faux-paving-stone walls and ceiling inhabit a storefront not much bigger than a postcard. This is a family affair. The food is uneven: watery black-bean soup, fabulous cactus salad, decent guacamole, crunchy flautas. But remarkable mole—wondrously rich and bitter—cloaks a chicken paillard, prices are gentle, and combo plates are colossal. • 438 E. 9th St. (212-477-5522). (I–M) ($)

Find a restaurant. Search listings by cuisine, neighborhood, or price.

Q Café

Myriam Córdova, late of the Venezuelan Orinoco, has broadened her culinary horizons while indulging her particular predilection for nut crusts (almond-crusted goat cheese, macadamia-crusted mahimahi) and mangoes (with tuna, with lobster, and in the "mango tango" salad). Her menu reads more trans-tropical than Pan-Latino, except for Sunday brunch, which resurrects Orinoco classics like sweet corn pancakes and pabellón, shredded beef with rice and beans. • 244 E. 79th St. (212-717-6500). (M)

Rouge

After dabbling in sushi and habanero sauce, David Ruggerio has returned to his classic-French roots. At Rouge, the one-man restaurant-hatching machine is back at the stove, reprising the type of cooking he earned a reputation for at La Caravelle and Le Chantilly. Unlike at those high-flying kitchens, though, Ruggerio will keep à la carte entrées like braised breast of veal and roasted skate with red cabbage and mustard sauce below $20. • 135 E. 62nd St. (212-207-4601). (M)

Opening

Feed a Cold

At **Remedy,** Chinese herbs move out of the ancient realm of alternative medicine and into the D.J.-driven domain of Manhattan nightlife. Having spent years running Korean restaurants and clubs in Manhattan and Seoul, Jay Hwang and Eun Cho have teamed up to turn a Gramercy furniture store into a restaurant and subterranean "sake-therapy lounge," where rice wines are infused with ginger, ginseng, cucumber, and green tea. But because even such purportedly healthful tonics shouldn't be downed on an empty stomach, French-trained chef Claude Chassagne whips up French-Asian fusion fare like seafood okonomiyaki with bonito crème fraîche and salmon caviar, and cornmeal-crusted oysters with kimchi rémoulade. (36 East 20th Street; 212-674-1111.)

@SQC

At Avenue, Scott Campbell reacquainted New Yorkers with the often overlooked pleasures of brunch, and now he's brought his rich repertoire of soufflé pancakes, scallion-and-Montrachet scrambled eggs, and pudding-thick hot chocolate thirteen blocks south. Later in the day, there's fragrant stuffed chicken, and an apple tart with caramel and ice cream in three acts that's wondrously good. Ditto frites in parchment. • 270 Columbus Ave., near 72nd St. (212-579-0100). (M)

★ Suba

With an offbeat menu that melds Spanish and Latin-American flavors, and an aquatic motif involving a pool and an illuminated moat, this Lower East Side restaurant and lounge aspires to make something of a splash. Chef Stéphane Buchholzer goes with the flow, serving a selection of $3 tapas and bigger plates of roasted vegetables with fig jam and saffron crackers, and Cornish hen with steamed mussels and rice croquettes. • 109 Ludlow St. (212-982-5714). (M)

★ Théo

From Jonathan Morr of BondSt, Republic, and APT fame comes this bistro and lounge, carved out of an unoccupied corner of the gargantuan UPS building in west SoHo. The menu dips into international comfort-food territory with dishes like crab cocktail with avocado salad, veal osso buco with mushroom risotto, and fish stew with pastis and garlic crostini. • 325 Spring St. (212-414-1344). (M)

Tournesol

Rather than follow the example of countless Brooklyn-bound restaurateurs before him, Pascal Escriout, the former maître d' at Artisanal and a neighborhood resident, opted to plug the steak-frites gap in his own backyard. The apparently famished neighborhood fills the 40-seat premises for gently priced fish soup, mussels, homemade foie gras terrine, and plats du jour like cassoulet and coq au vin. • 50-12 Vernon Blvd., Queens (718-472-4355). (M) ($)

Washington Park

This long-awaited restaurant marks the return of veteran chef Jonathan Waxman and the chicken he made famous (or that made him famous) at Jams. He's revived signature dishes like red-pepper pancakes with wild smoked salmon, and concocted whimsical appetizers like foie gras tacos and caviar-laced Belon stews. A $45 three-course prix fixe menu changes daily, and reflects the chef's seasonal slant. • 24 Fifth Ave. (212-529-4400). (M–E)

win49

From the owners of Tomoe Sushi comes this spiffy takeout shop on the Lower East Side, specializing in the deep-fried skewered meat called kushikatsu. There's no limit, apparently, to what you can eat on a stick, from breaded pork and shrimp to quail eggs, meat balls, and asparagus and bacon. Order by the skewer, by the dozen, or by the 27-skewer party pack. For variety, there's a limited selection of tempura and sushi. • 205 Allen St. (212-353-9494). (I) ($)

Manhattan

Lower New York

★ aKa Cafe

Another funky little place from the 71 Clinton Fresh Food folks. This one features a clever, inexpensive small-plates menu with nods toward the neighborhood and its suppliers. The perfectly flaky braised-pork empanada is superb; oyster soup comes with Streits's matzo on the side; and the pressed chopped-hanger steak slider on a bialy with Gus's pickle slices and onions is the best thing to happen to that onion bun since Kossar. • 49 Clinton St. (212-979-6096). (I)

★ Balthazar

Keith McNally has countless pacesetting restaurants to his credit, but this is his masterpiece, an evocation of a Paris brasserie that outglows anything within Brie-tossing distance of the Seine. Yet for all its visual impact, Balthazar boasts equally compelling fare: tender braised lamb shoulder gets served over garganelli pasta, shepherd's pie is made with duck, grilled tuna floats over tomato-and-saffron coulis. And its oyster bar, short ribs, bread, and service make you not give a damn whether you ever see the Eiffel Tower. • 80 Spring St. (212-965-1414). (M)

★ Bubby's

As familiar and dependable as relatives from the old

PHOTOGRAPH BY KENNETH CHEN.

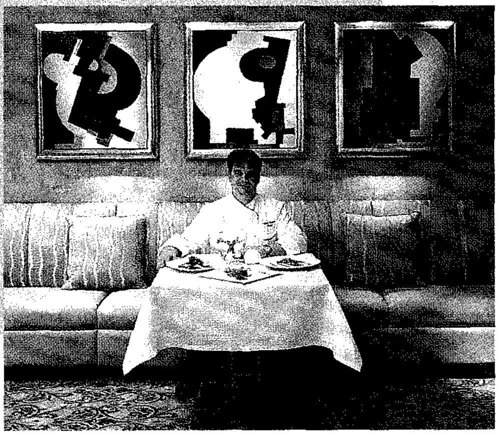
country. Breakfasts are solid and sandwiches two-fisted, and it's one of the few places where ordering meat loaf or roast chicken makes sense. We'll forgive the service that is sometimes as hard to read as the specials blackboard, and the cultural travesty they call an egg cream. You have to make allowances for any place willing to serve rich, lumpy mashed potatoes with almost everything. • 120 Hudson St. (212-219-0666). (I-M)

Delmonico's
Eat with the Big Boys at this sprawling, beautifully restored New York City icon. Start the feast the way Diamond Jim would have, with oysters Rockefeller and clams Casino, and end it with baked Alaska; in between there's lobster Newburg, rack of lamb, and, of course, the classic Delmonico's steak. And don't forget your jacket—or your wallet. • 56 Beaver St. (212-509-1144). (E)

Opening

The Ritz Blitz

To compensate for its four-year absence from New York, the Ritz-Carlton hotel chain has opened two luxury properties in quick succession, last January at Battery Park and this week in the former Central Park South premises of the St. Moritz. And just in time—who knows how much longer visitors to our fair city could survive without Bentley limo service, in-room telescopes, and the first stateside La Prairie spa? But **Atelier**, furnished with sycamore paneling and a gallery's worth of modern art, is destined to become a local attraction. Gabriel Kreuther (pictured) was until recently chef de cuisine at Jean Georges, which bodes well for the modern French menu he's poised to launch by May 4. Dishes like rabbit terrine with Riesling and hyssop, and whole steamed loup de mer with pink grapefruit and mustard jus, are à la carte at lunch and $68 on the dinner prix fixe. And pastry chef Jean-François Bonnet, late of Cello, goes off on gooey American riffs like Rice Krispies and peanut-butter ice cream. (50 Central Park South; 212-521-6125.)



PHOTOGRAPH BY KENNETH CHEN.

★ Fried Dumpling
It's all about the Washingtons at this starchy storefront dumpling dive: Nearly every item on the menu is $1 or less. But come payday, do what we do: Slap a Lincoln on the counter and ask for five expertly fried pork-and-chive-stuffed dumplings ($1); four chubby mini pork buns ($1); and a thick sesame pancake wedge layered with a chewy slice of beef ($1.50). Wash it down with a $1 Snapple and don't forget your 50 cents' change. • 99 Allen St. (212-941-9975). (I)

★ The Harrison
With its long, bustling bar, commodious beamy interior, and friendly neighborhood vibe, the Red Cat's Jimmy Bradley and Danny Abrams's new hot spot feels like it's been part of the local landscape for years. There are all sorts of dining options—you can spend a week snarfing the spicy fries—but we like the big dishes best: the crispy chicken served on a fat mattress of scallion mashed potatoes, calf's liver smothered in a sweet sherry sauce, and the house shell steak drizzled with crisps of pancetta. • 355 Greenwich St. (212-274-9310). (M)

Layla
Drew Nieporent and company worked tirelessly last fall feeding rescue workers and boosting downtown, and he reopened all of his restaurants except one. Now, after promoting the sous-chef and tweaking the menu, he decided the time was right for a less Middle Eastern, more Mediterranean Layla. Good news for the neighborhood, not to mention the belly dancer, who's finally back in business after a temporary stint checking coats at Tribeca Grill. • 211 W. Broadway (212-431-0700). (E)

★ Nam
Nam, with its pale-lemon-and-celadon walls and its illuminated bamboo poles, is a pristine haven just north of the eerie lights of ground zero. Sample wonderful bo bia (soft rice-paper rolls filled with jícama, shrimp, and sweet sausage), luscious shrimp-chicken-and-bean-sprout-filled coconut crêpes, and street-food-inspired thit nuong cuon (lemongrass-beef-and-sesame rice-paper rolls), all lovingly prepared by a trio of talented Vietnamese cooks. • 110 Reade St. (212-267-1777). (I-M)

Omen
Step off this quiet SoHo side street, and you're suddenly transported to Kyoto—a feeling that's reinforced by the traditional menu and decorative calligraphy and ceramics. • 113 Thompson St. (212-925-8923). (M-E) AE only

★ Soho Steak
No mahogany moldings, doorstop-size wine list, or brass railings, and if you want a post-prandial panatela, you're out of luck. But what a pleasure to eat a juicy steak sized for a human instead of an action figure, and to have the option of ordering sides other than creamed corn and home fries. Think of Soho Steak as an affordably priced, breezily winning bistro that just happens to serve some real tasty beef. • 90 Thompson St. (212-226-0602). (M)

Below 14th Street, East

★ Bar Veloce
An early proponent of the tiny Italian sandwich, Bar Veloce squeezes considerable style and substance into a small space where well-crafted panini and tramezzini are washed down with easy-drinking wines that mostly sell for less than $10 a glass. • 175 Second Ave. (212-260-3200). (I)

Belmondo
Realizing that Avenue B wasn't ready for a Turkish-Belgian crossover restaurant, the owners of Mesopotamia resurrected the space as a resolutely French bistro in the Lucky Strike vein, down to the zinc bar, the D.J., and the tasty fries. • 98 Avenue B (212-358-1166). (I-M)

★ Five Points
Every neighborhood needs a place with a good bar, a serious kitchen, and zero pretensions. NoHo has one in this Med-American restaurant, where a split log running down the center of the dining room conveys a babbling brook. Zen though that may sound, chef Marc Meyer's hearty cooking is bold and passionate. Duck-and-foie gras sausage and wood-oven roasted Magret duck show enough spikiness to make you look down and go "hmmm" before you go back to the conversation. • 31 Great Jones St. (212-253-5700). (M)

★ Jewel Bako
The façade of this tiny East Village jewel box of a restaurant references those forbidding midtown restaurant-cum-clubs with Japanese-only clientele, but the welcome from owner Jack Lamb and his wife, Grace, couldn't be warmer. The snug 24-seat dining room is clad in dramatic bamboo arches that lead back to the six-seat sushi bar, where the sushi chef reigns over a piscatory realm of rarities like Japanese spotted sardines and ark-shell clams. • 239 E. 5th St. (212-979-1012). (M-E)

La Palapa
The chef at this friendly East Village oasis grew up in Mexico, under the culinary spell of cookbook author and avid gardener Diana Kennedy. That might account for the menu's reliance on fresh herbs, and its creativity. Rices are flavored with tomato, saffron, and tomatillo; moles, concocted from sesame seeds, pumpkin seeds, and guajillo chiles. The skirt steak soaks up its tequila marinade, cactus comes in a casserole, and chiles rellenos float in tomato broth. • 77 St. Marks Pl. (212-777-2537). (I-M)

Muzy
Muzy, loosely translated, means "beyond" in Korean, and this minimalist concrete-and-sheet-metal-walled blip of an East Village Korean restaurant aims to live up its name, eschewing barbecue tables in favor of a seasonal menu including dishes like temple-inspired mountain roots and leaves sautéed in sesame oil, and a range of slurpy ramenlike noodles in fiery veggie-strewn broths. • 81 St. Marks Pl. (212-533-6876). (I)

Osso Buco
Popular Italian restaurant on a much-traveled Village corridor serving family-style portions of the eponymous house specialty, Caesar salad, fried calamari, and T-bone steak. • 88 University Pl. (212-645-4525). Also, 1662 Third Ave., at 93rd St. (426-5422). (M)

Patio Dining
Sara Jenkins, late of Il Buco and I Coppi, took over the range at this tiny closet of an East Village restaurant formerly known as Mugsy's Chow Chow. Rebelling against years of strictly Italian cooking, she changes her menu daily, forging her own seasonally inspired identity with dishes like cauliflower soup, spring rabbit stew, and pan-seared duck breast with fennel three ways (roasted, shaved, and pollen-dusted). • 31 Second Ave. (212-460-9171). (I-M)

Below 14th Street, West

★ A Salt & Battery
The folks from Tea & Sympathy have expanded their British empire with a fish-and-chips shop that literally reeks of authenticity. Aside from the main attraction, properly wrapped in British newspaper, there are mushy peas, pickled onions, and the improbably edible deep-fried Mars Bars, all deftly executed by a wisecracking fry chef who used to cook in the British Merchant Navy, and then, judging by his hoop earrings, pantaloons, and Errol Flynn beard, must have turned pirate. • 112 Greenwich Ave. (212-691-2713). (I-M)

Alfama
The family-reunion feel of the welcome you receive when you set foot inside this cozy corner of Portugal in the Village sets the mood. And chef Carmen Santos, a onetime fado singer, seals the deal with authentic dishes like a luscious seafood mariscada, codfish soufflé, and an oddly delicious shellfish bread pudding with tiger prawns. Bonus points for an interesting Portuguese wine list and live fado music on Wednesdays. • 551 Hudson St. (212-645-2500). (M-E)

★ Babbo
Ever try goat cheese tortellini dusted in dried orange and wild fennel pollen? Or spicy lamb sausage romanced by mint love letters and a paste of sweet peas? Get ready to crave them. Mario Batali's original yet airy Italian cooking will stun, fool, bewitch, and ultimately obsess you. Just get it together to make another reservation before you leave. • 110 Waverly Pl. (212-777-0303). (E)

Burrito Loco
The house burrito comes with three sauces and a

choice of beef, pork, or chicken. There's a rendition stuffed with roasted lamb, another with a chipotle-spiked tomatillo salsa, and lots of vegetarian options. And even though it could probably survive just by serving the hordes of marauding college students nachos and tacos, the festive cantina keeps things interesting with cactus salad and shrimp seviche. • 166 W. 4th St. (212-675-1977). (I–M)

★ Chow Bar
Chef-partner Peter Klein cooked at China Grill and El Teddy's before settling in the West Village, where he's turning out addictive honey-plum-glazed spareribs, Sichuan steak-frites, and Shanghai lobster noodles. Potent house cocktails fuel a lively crowd, which seems delighted to have found such a fun, quasi-exotic neighborhood place. • 230 W. 4th St. (212-633-2212). (M)

★ Mary's Fish Camp
Here's a tip for anyone who's ever paced up and down Cornelia Street waiting for a vacant stool at Pearl Oyster Bar: Now there are *two* West Village sources for world-class lobster rolls, silken clam chowder, herb-stuffed whole fish, and extended sidewalk pacing. One of Pearl's chef-partners left to open this sunny corner spot equipped with a curved stainless-steel counter and ten tiny tables. • 246 W. 4th St. (646-486-2185). (M)

★ Papillon
Former Atlas chef Paul Liebrandt, the Ornette Coleman of free cuisine, has resurfaced downtown, determined to thrill us with a budget-minded $45 prix fixe and no caviar, no truffles, and only one foie gras dish, in which the ubiquitous goose liver is pickled and crowned with écume de mer. • 575 Hudson St. (646-638-2900). (M–E)

Tio Pepe
Can't decide between Mexican and Spanish? This Greenwich Village kitchen has been doling out both for over three decades, and to judge by the liquor supply, the bar's been stocking a new brand of tequila every year. That sort of variety contributes to the general merriment, as do a heaping paella Valenciana and bicultural tapas like garlic shrimp and nachos, which many seem to enjoy in the skylit garden room. • 168 W. 4th St. (212-242-9338). (I–M)

Villa Mosconi
Traditional Northern Italian home cooking in the heart of Greenwich Village. A year-round backyard garden is available for private parties. • 69 MacDougal St. (212-673-0390). (M)

14th–42nd Streets, East Side

★ Chicama
Douglas Rodriguez is so disarmingly inventive that he could serve his spectacular seviches, his drippingly seductive goat stew, and his daunting suckling pig from a lean-to in Union Square, and there'd be no room left for the other vendors. Instead, he inhabits a rustic dream hut that takes you somewhere north of Brazil, east of Mardi Gras, and south of Heaven. • 35 E. 18th St. (212-505-2233). (M–E)

★ Craft
Tom Colicchio is a chef with a mission, two jobs, and what must be a crackerjack support team. When he's not supervising the three-star kitchen at Gramercy Tavern, he's reducing cooking (or elevating it, depending on your point of view) to its most basic elements, a tactic that works only when the ingredients are of the highest possible quality, procured from small family farms and artisanal producers. At his first solo venture, literally around the corner from Gramercy and similarly elegant, he and his chef de cuisine, Marco Canora, collaborate on a high-concept menu that focuses almost obsessively on raw materials. • 43 E. 19th St. (212-780-0880). (M–E)

Danzón
From the mother-and-daughter team behind Zarela comes this culinary love letter to Veracruz, a Mexican melting pot of Spanish, African, Cuban, and Italian immigrants and indigenous ingredients. Seafood plays a major role, from fish tacos and lime-marinated-conch cocktail to the classic red snapper veracruzana. Wines are exclusively Spanish and Mexican, should one choose to veer off the fabled Zarela margarita path. • 126 E. 28th St. (212-252-1345). (M)

Heartland Brewery
A rollicking brewpub with a lively outdoor café. Accompany your choice of microbrew with stout-battered onion rings, a buffalo burger, or sesame-crusted ahi tuna. The beer-weary can sample from the city's largest selection of tequilas and single-malt scotches. • 35 Union Square W. (212-645-3400). Also, 1285 Sixth Ave., at 51st St. (582-8244). (I–M)

Meli Melo
This cheerful neighborhood spot offers a very reasonable fixed-price dinner—$31.50 for four courses. The seafood-heavy French menu has Asian and Mediterranean touches in dishes like seared tuna with baby bok choy and rack of lamb with couscous. • 110 Madison Ave., nr. 29th St. (212-686-5551). (M)

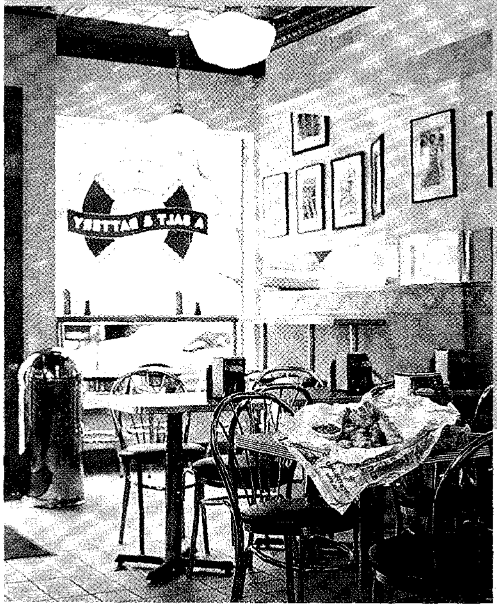
Metronome
This lofty Flatiron space is well suited to private functions, but even the lone diner will find the Deco design welcoming and the food—riffs on a Mediterranean theme like "pinchos" of vegetables with roasted ricotta salata, and ribeye of lamb—satisfying. Live jazz performed Wednesday through Saturday. • 915 Broadway, at 21st St. (212-505-7400). (M)

The Pump Energy Food
There simply isn't any way to cheat at this "Physical Fitness Restaurant" and takeout shop. The falafel is baked, not fried; the tuna is low-sodium; and all the egg dishes are whites-only. In fact there's no fried food at all, no oil period, not even a soda in the house. • 113 E. 31st St. (212-213-5733). Also, 40 W. 55th St. (246-6844). (I)

Opening

Bigger Fish to Fry

The British empire founded by Tea & Sympathy owners Nicky Perry and Sean Kavanagh-Dowset keeps growing, with the East Village expansion of their top-notch fish-and-chips shop, **A Salt & Battery.** Newly imported machines from the homeland are churning out steak-and-kidney, cheese-and-onion, and chicken pot pies at both locations, and late-rising Anglophiles in search of an English breakfast can now awaken to the spinoff's all-day fry-up. While everything on the menu—including the deep-fried Mars bars—remains unimpeachably authentic, the seating arrangement is not: Chairs are something you'd never find in an English chippie, according to one friend of ours, a deep-fried-fish aficionado. Believe it or not, "Americans are a little more couth," explains Perry. "They're into the seating thing, while the English prefer eating while they're walking down the street." (80 Second Avenue; 212-254-6610.)



PHOTOGRAPH BY CARINA SALVI.

Rodeo Bar & Grill
This place bills itself as "the longest-running honky-tonk in New York," attracting bikers, families, and music-industry insiders. Try the house-smoked baby back ribs, bison burgers, and Santa Fe hand rolls, or just grab a drink at the horse trailer that's been converted into a bar. • 375 Third Ave., at 27th St. (212-683-6500). (I)

TanDa
Another Park Avenue South restaurant-lounge, this one from a few survivors of the original Moomba, and featuring Hong Kong chef Stanley Wong's Southeast Asian fare. Tan Da was a Vietnamese poet who wrote, "Food and wine are the essence of life." The corresponding significance of lounges and D.J.'s eluded him, but it's a safe bet that the owners of Tan-Da won't make the same mistake. • 331 Park Avenue S. (212-253-8400). (M–E)

★ Tocqueville
At the loveliest mom-and-pop shop in town, Marco Moreira and Jo-Ann Markovitzky have taken what they've learned from a decade of catering and added to it all they couldn't do in someone else's home: spirit-lightening sweet-pea-and-wild-leek risotto, rack of lamb with luscious rillettes of lamb shoulder; chocolate bread pudding as dense as ganache. Their gently idiosyncratic nook will take about twenty minutes to charm you. • 15 E. 15th St. (212-647-1515). (M–E)

★ Union Pacific
A dramatic otherworldly rain-forest setting is a fitting stage for Rocco DiSpirito's wildly inventive, wonderfully weird cooking. Sweet, small scallops nuzzled in their shells by blobs of sea urchin with an essence of tomato, mustard oil, mirin and black mustard. Halibut braised in goose fat with ginger jus and shallot cracklings. Mango and papaya carpaccio with pineapple sherbet and candied cilantro. In less capable hands, mad delusions; in DiSpirito's, pure genius. • 111 E. 22nd St. (212-995-8500). (E) • 14th–42nd Streets, West Side

14th–42nd Streets, West Side

★ Above
Twenty-one floors above the to-'n'-fro of 42nd Street, this handsomely designed hideaway in the Times Square Hilton awaits you, and so does a first-rate celebration of Americana (with just a few Asian blips). Namely, mignon of yellowfin tuna, a classic Caesar, and seared wild salmon on a sumptuous soft corn pudding. • 234 W. 42nd St. (212-642-2626). (E)

Arno
Garment district bigwigs and pre-Garden revelers flock to this lively, upscale northern Italian restaurant. Try reliable classics like veal scaloppine and red snapper sautéed with shrimp and clams, garlic, and white wine. • 141 W. 38th St. (212-944-7420). (M–E)

★ AZ
If you think Pan-Asian fusion is so last decade, make haste to the Flatiron triplex that used to be Flowers, re-

made with a glass elevator and retractable roof and now home to chef Patricia Yeo and her inspired culinary inventions. What works? A trio of sensational chutneys on Indian flatbread, and lapsang souchon–smoked quail with scallion pancakes, for starters. • 21 W. 17th St. (212-691-8888). (E)

★ Ilo
Though its neutral, geometric décor may appear too understated to crest the torrential wave of hotel restaurants, Ilo makes the rest of them seem like washouts. Chef–owner Rick Laakkonen's charms and talents are many: a rich lemon-thyme-scented ragout of octopus and Manila clams; pan-roasted rabbit with olives and oregano; grilled quail devilishly grounded by white hominy; and a gloriously simple roasted duck that will make you consider taking up residence at the Bryant Park. • 40 W. 40th St. (212-642-2255). (E)

Radius
Miso-glazed, sesame-crusted salmon; beef satay; a New Haven–style clam pizza; lasagna Bolognese; and paella are only a few of the global offerings at this modern, minimalist midtown restaurant, plus there's rotating sushi on a stainless-steel conveyor. • 111 W. 38th St. (212-869-1818). (I–M)

★ The Red Cat
Not every artist is starving, and the ones with hearty appetites would do well to make this their home away from home among the West Chelsea galleries. Hanging lanterns, barn siding, and artwork contribute to the funky décor, and the bar is the roomy, welcoming sort that solo diners find appealing. The quick sauté of zucchini with toasted almonds is something your mother would never have imagined—a vegetable that could spoil your appetite. • 227 Tenth Ave., nr. 23rd St. (212-242-1122). (M)

Slate
Even if pool isn't your game, you might be willing to brave this hall's not exactly tony crowd, giant TVs, and techno throb—not to mention big guys wielding big sticks—for a crack at some delectable comfort food. The big cheese-and-mushroom-stuffed burger alone is worth crossing this cultural divide, and the chewy rare hanger steak is remarkable. • 54 W. 21st St. (212-989-0096). (M)

World Yacht Dining Cruises
Take an out-of-town visitor to see the sights—all of them—and sup on a selection from the "Best of New York" menu: featuring dishes based on recipes from the Sea Grill's Ed Brown and Aquavit's Marcus Samuelsson among others. Jacket required. • Pier 81, W. 41st St. and the Hudson River (212-630-8100). (E)

43rd–56th Streets, East Side

★ Avra
Just as they are uptown at sister restaurant Trata, Fulton Street-fresh whole fish are priced by the pound and described on the menu like wines. Barbounia, for example, is a "Mediterranean delicacy that tends to be bony but flavorful." Elsewhere on the menu, spinach pie goes Gallic as spanakopita napoleon and grape leaves get an unexpected stuffing of raw salmon, tuna, and cucumber. • 141 E. 48th St. (212-759-8550). (M–E)

Divine Bar
This East Side establishment is all things to all people: a cigar bar, a wine bar, a tapas lounge, and a casual, couch-filled living room where local office workers can often be found unwinding. • 244 E. 51st St. (212-319-9463). *Also, 55 Liberty St., second floor* (791-9463). (I–M)

Giambelli 50th Ristorante
Upscale Italian fare served in a warm and cozy atmosphere. The chef imports esoteric varieties of pasta from Italy to prepare his specialties; the fish and meat dishes are as careful. • 46 E. 50th St. (212-688-2760). (M)

Haru
Haru means "spring" in Japanese, and the design theme at this fourth and funkiest Manhattan branch of the Haru chainlet is man-made nature, from the digital-photomural-of-grass floor to the robotic fish in the aquariums over the bar. The menu features all the usual suspects, plus fusion fare like a strip steak with wasabi croquette, spicy shallots, and ginger sauce. • 280 Park Ave., at 48th St. (212-490-9680). (M)

Jimmy Sung's
This elegant midtown restaurant serves classic Hunan cuisine and a sampling of dishes from other regions including sushi and sashimi. Private dining rooms are perfect for special occasions, business meetings, or mini-banquets. • 219 E. 44th St. (212-682-5678). (I–M)

★ Kuruma Zushi
Nobu and BondSt might draw celebrity sushi fans, but this is where you'll find the true fanatics, willing to squander their savings on superlatively fresh sushi and sashimi in nondescript surroundings one flight above a midtown side street. Cognoscenti put themselves and their taste buds in the nimble hands of the sushi chef, who amazes with imported treasures like Japanese aji, sea eel, and prawn-Kuruma ebi. • 7 E. 47th St. (212-317-2802). (E)

★ Maloney & Porcelli
Maloney & Porcelli claims it isn't a steak house, but the tide of pinstripe and hunks of food suggest otherwise. The best meat dish, though, isn't steak but a mammoth "crackling" pork shank—which arrives with a steak knife thrust deep into it—and the service couldn't be nicer. • 37 E. 50th St. (212-750-2233). (E)

Montebello
Upscale Northern Italian fare, especially affordable in the four-course pretheater menu. Specialties include angel's-hair pasta with fresh tomato and basil, and shrimp sautéed with cognac, broccoli, and red peppers. Private party room available. • 120 E. 56th St. (212-753-1447). (M)

Nino's Positano
Upscale Italian specializing in food from the south, Positano in particular. Pastas range from the simple (fusilli with tomato-basil sauce) to the more complex (Cognac-infused seafood risotto), and main courses traverse similar territory. • 890 Second Ave., nr. 47th St. (212-355-5540). (M)

One 51
A twenties opera house turned twenty-first-century nightclub, with weekly theme nights like Latin Tuesdays. And should all that dancing make you hungry, the kitchen offers polyglot-American tapas and prix-fixe dinners, incorporating global flavors in everything from "semi-sushi" salmon with wasabi cream and ginger, to slow-roasted duck breast with cantaloupe glaze and polenta. • 151 E. 50th St. (212-753-1144). (M–E)

Smith & Wollensky
Urban cowboys herd together over big steaks with knives to match at impresario Alan Stillman's signature chophouse. The place has that landmark-steak house look—bare oak floors, a raffish air, and bustling waiters wearing service stars. There's surf and turf aplenty, improvisations at lunch, and an enviable wine cellar. • 797 Third Ave., at 49th St. (212-753-1530). (M–E)

43rd–56th Streets, West Side

Adrienne
Maybe you're not an out-of-towner on a spending spree, but you can pretend to be at this posh hotel restaurant. Chef Oliver Dudler's modern French menu changes seasonally, and incorporates to-be-expected luxury ingredients like lobster (in a salad with braised mango), foie gras (with beet sorbet), and roasted Colorado rack of lamb. The $50 prix fixe dinner is a (relative) steal. • 700 Fifth Ave., at 55th St., in the Peninsula (212-903-3918). (M–E)

★ Baldoria
Everyone at Frank Pellegrino Jr.'s Baldoria toils to make sure customers stay happy enough to sing along with Jimmy Roselli on the jukebox. There's luscious veal scallopine, aromatic spaghetti with clams, a raw bar upstairs, and best of all, 136 seats. So, if you still can't get into Rao's—Junior's father's legendary celebrity hangout—now you don't have to. • 249 W. 49th St. (212-582-0460). (E)

Ben Benson's Steak House
This rollicking steak house has long fed hordes of hungry, beef-eating businessmen and the people who love them. At a time when steak houses were famous for rudeness and hauteur, Benson's made a point of homeyness. The festive air gets pretty thick by the bar, where cigars prevail, but there's a weatherproofed "front porch" and a dining room devoted entirely to the assiduous consumption of prime aged beef. • 123 W. 52nd St. (212-581-8888). (E)

Benihana
Long before *Iron Chef* taught us just how quick-handed knife-wielding Japanese cooks can be, there were the tableside cooking shows that are still the main draw at this teppanyaki steak house. Kids, of course, love it. • 47 W. 56th St. (212-581-0930). (E)

Cité
Ambassador of beef Alan Stillman cops a French accent at this soaring midtown steak house known for its wine dinners. Meat is just the hard core of the menu, a document that also includes pan-roasted salmon "chou-

New Menu

Name Brandy

D'Artagnan's cozy new copper-topped bar, which has replaced the downstairs dining room, is the only place we know outside of Gascony where the barkeep passes a plate of fritons (duck cracklings) in lieu of peanuts. If crunchy fried fat isn't your idea of happy hour, the new bar menu is larded with duck in many other succulent forms, including confit-and-cabbage soup, pasta with foie gras, and, for the health-conscious, a duck salad. Counteract all that cholesterol with a glass of Gascon red, or something stronger, like an Armagnac-based cocktail. With apologies to P. Diddy, Busta Rhymes, and the Ladies Man, we predict that the Gascon brandy is poised to become the new Courvoisier: We have it on good authority that David Chase, a D'Artagnan regular, is working on an episode of *The Sopranos* where Tony's introduced to the Armagnac business. The research, we assume, was thorough. (152 East 46th Street; 212-687-0300.)

PHOTOGRAPH BY CARINA SALVI.

croute," grilled chicken merguez sausage, and desserts big enough for two or more to share. For more casual dining, try the Cité Grill next door. • 120 W. 51st St. (212-956-7100). (M-E)

Da Rosina
Those with curtains to make and bellies to fill find just what they're looking for in this Restaurant Row standby, a reliable source for homemade pasta, chicken and veal cutlets every which way, and Italian classics from fried clams to tirami su. A $22 prix fixe dinner and $13.95 lunch make it easy to splurge on affordable indulgences like spicy lobster frutti di mare and broiled sirloin steak. • 342 W. 46th St. (212-977-7373). (M)

★ DB Bistro Moderne
Daniel Boulud's latest venture is supposed to be an homage to the simple bistro foods of his youth, but the great chef can't help making things fancy. Take boeuf en gêlée, which chef Boulud coats with sweet horseradish cream and serves in a dainty parfait glass. Or the $29 "DB Burger," leavened with foie gras and short ribs and a silver cup of pommes soufflés on the side. The space can feel a little hectic around theater time, but elbow your way in if you can. • 55 W. 44th St. (212-391-2400). (E)

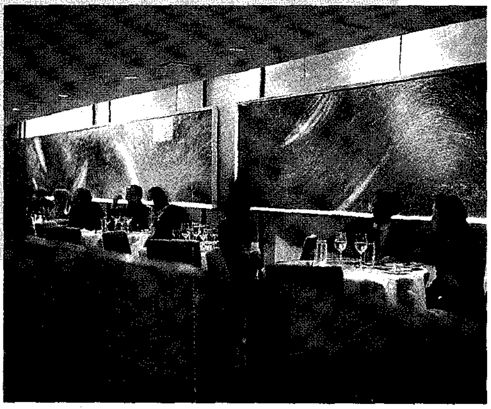
★ Del Frisco's
Want to see what mahogany fashioned by testosterone looks like? This is without question the most urbane steak house you will ever see, its meat locker filled with terrific beef. From the usually overrated filet mignon, whose buttery blandness gets surmounted by a brash pepper-splattered crust, to the superb 26-ounce "double eagle" strip, Del Frisco's is a silverware-clanking crowd pleaser. • 1221 Sixth Ave., at 49th St. (212-575-5129). (E)

District
At this hotel restaurant, David Rockwell's design makes playful reference to the theater-district locale, and Sam DeMarco's menus make reference to the fun food he popularized at First. For breakfast, there's the Scramble (smoked salmon, cream-cheese fondue, latkes, and dill-caper gremolata). For lunch, "double features" like pierogi with a brisket sandwich. Plus a $28 pretheater dinner and a late-night "mini-bar." • 130 W. 46th St. (212-485-2999). (M)

Ask Gael

Can Compass find the way?

It didn't work as Marika, not even when talented Neil Annis drove the range. With a shift of partners and new money, the newly dubbed **Compass** has finally found a winning West Side mojo. Annis still deals in the haute schtick he picked up at Lespinasse (his tomato-lobster-gooseberry amuse-bouche is thrilling). Tonight's shimmering halibut tastes as if it were still swimming, and I can't remember a better veal chop anywhere in months (though the fat fries are too fat). I'll be back often for the benevolent $30 prix fixe—luscious vichyssoise with chive-oil puddles or a clever chopped salad to start, then salmon roasted to a blush or short ribs on fingerling purée, and satiny sorbets. And dangerously addictive biscuits. Not for me: Tabla prodigy Jehangir Mehta's basil cake with mâche salad. I'll stick to subtle lemongrass panna cotta or a complex layering of chocolate, crunch, and cream cheese (the $4.50 tasting size is perfect). And at the end a goody bag: cranberry breakfast scones to go. (208 West 70th Street; 212-875-8600.)



Heartland Brewery & Chop House
With hefty hunks of prime aged beef, braised buffalo short ribs, and lobster-and-crab-stuffed ravioli—not to mention a superb artisanal-cheese-and-beer tasting plate—this third branch of the popular brewpub chain is clearly the most culinarily ambitious. But the mood is still mellow, especially at the bar, a rare, comfortable Times Square spot to toss back some of the terrific hand-crafted brews. • 127 W. 43rd St. (646-366-0235). (M-E)

Johnnie's Italian
This old-world Italian restaurant has been a midtown fixture for over four decades. The menu runs the gamut from basic pastas to chicken, veal, and seafood dishes; the $14.95 dinner special is a particularly good deal. • 135 W. 45th St. (212-869-5565). (I-M)

Julian's
This fun, casual Mediterranean restaurant in Hell's Kitchen offers a daily risotto special, osso buco, and a range of Sicilian and Southern Italian specialties. • 802 Ninth Ave. (212-262-4288). (I-M)

Martini's
Convenient for pre- and post-theater dining, with a buzzing sidewalk café and rustic homemade pastas, charcoal-grilled seafood, and, of course, multiple variations of the house drink. • 810 Seventh Ave., at 53rd St. (212-767-1717). (M)

★ Molyvos
Adorned with photos of Greek island life, ceramics, and folk art, this sprawling midtown taverna is a stylishly rustic showcase for chef Jim Botsacos. The window tables up front are ideal for nibbling meze and something from the Greek wine list, but for a true taste of the isles go for something gutsier: the melting lamb shanks, clay-pot-baked with orzo and tomato, or "Aglaia's moussaka," unfinishably rich (but still worth the attempt). Desserts offer a few surprises, like the mastic ice cream, a resinous flavor unknown even to Ben and Jerry. • 871 Seventh Ave., nr. 55th St. (212-582-7500). (M)

Pierre au Tunnel
Traditional French cuisine, served in thoroughly charming and comfortable surroundings. • 250 W. 47th St. (212-575-1220). (M)

Pig and Whistle
A business clientele and a coming-and-going-to-the-theater crowd can find Irish specialties—both solid and liquid—here. • 165 W. 47th St. (212-302-0112). Also, 922 Third Ave., nr. 55th St. (688-4646). (M)

★ Thalia
The striking interior may not prepare you for the simplicity of this theater-district restaurant's preparations. Nevertheless, grilled black sea bass in a lobster crème, honey-cured salmon in puff pastry with whipped dill creme fraîche, and lamb with peach-mango chutney are not plats du jour at Beefsteak Charlie's. • 828 Eighth Ave. (212-399-4444). (M-E)

Trattoria Dopo Teatro
Famous for its signature open ravioli of lobster and lamb, the menu also offers an across-the-board selection of regional Italian specialties. The dining room is decorated with Italian cinema stills and single-minded connoisseurs, and private parties can pursue their passions in the wine room, the grappa room, or the cigar lounge. • 125 W. 44th St. (212-869-2849). (M)

57th–60th Streets

★ Alain Ducasse at the Essex House
The epitome of posh, from the decorous welcome to the postprandial lollipop cart, Ducasse's American outpost has found its groove. And even if a $160 dinner doesn't become a weekly habit, the extravagantly Art Deco cocoon of a room should be experienced at least once, as should the obsessively seasonal menus, the cheese course, and the high-concept wine list. The twice-weekly $65 lunch is, relatively speaking, a steal. • 155 W. 58th St. (212-265-7300). (E)

Dawat
You can't miss with tandoori—cooked before your eyes in the big ovens in the back—or with any of the more unusual regional specials. Actress and cookbook author Madhur Jaffrey supervises the very popular and wide-ranging menu. • 210 E. 58th St. (212-355-7555). (M)

The Manhattan Ocean Club
Savor your seafood in an elegant dining room decorated with Picasso ceramics. A pictorial menu features a dozen or so smiley-faced fish. Preparations range from classic (Dover sole meunière) to creative (grouper with roasted pineapple and black peppercorns). Or have the chef prepare your fish any way you like. • 57 W. 58th St. (212-371-7777). (E)

ONEc.p.s.
Alan Stillman, along with executive chef David Burke and designer Adam Tihany, has rewired the Plaza's Edwardian Room. Tihany has colored the oaken walls caramel and put huge scarlet lampshades on the chandeliers, and the irrepressible Burke has concocted a whimsical menu that includes a foie gras–spiked burger and a rack of lamb accompanied by shepherd's pie. The mosaic floors and ceiling remain untouched, and the view of Central Park is as grand as ever. • 1 Central Pk. So. (212-583-1111). (E)

Opia
Considering that Frederick Lesort and Antoine Blech have specialized in the sort of smoky nightspot (Frederick's, Jour et Nuit, Orienta) where the preferred greeting is the double-cheek kiss, it's no surprise that their first collaboration is in a hotel that appeals to transatlantic tourists. But even less physically affectionate locals might like exotica like Kobe steak, lobster cannelloni, and Moroccan couscous. • 130 E. 57th St. (212-688-3939). (M)

★ Shelly's New York
The latest Shelly Fireman production inhabits an old Automat space, ergo the "Horn & Hardart" creamed spinach and macaroni and cheese. Only the assimilative Fireman (of Brooklyn Diner fame) would offer towering shellfish platters and stone crabs flown in daily from Joe's in Miami Beach alongside miso-glazed halibut, chicken schnitzel, and a 50-ounce porterhouse steak cooked "Brooklyn style" and make it all work. • 104 W. 57th St. (212-245-2422). (M-E)

★ Teodora
This gracious, two-storied midtown oasis distinguishes itself with specialties from Emilia-Romagna, like piadina topped with salami or broccoli rabe. Two unusual takes on chicken soup feature delicate dumplings stuffed with veal or bread crumbs and Parmesan. And the lasagne is a fine example of the meat-and-pasta casserole before it was infiltrated by vegetables, seafood, and every other misguided newfangled variation. • 141 E. 57th St. (212-826-7101). (M)

Above 60th Street, East Side

The Boathouse in Central Park
Claim a table by a flowery umbrella on the pondside

PHOTOGRAPH BY CARINA SALVI.

deck and give thanks to Frederick Olmsted and generations of park champions for preserving this precious greenery. The American menu leans toward fresh seafood like pan-roasted monkfish with spring onions and garlic confit, and seared wild striped bass. • E. 72nd St. and Park Drive N. (212-517-2233). (M–E)

★ Cello
Every appointment (Bernaudaud dishes, monochromatic flowers, and almost reflective mahogany walls) serves as an elegant yet unobtrusive backdrop for the whisper-light delicacies that emerge from chef Laurent Tourondel's kitchen. Rougets glistening like bloodstones in a raw tomato sauce. Turbot that melts like cotton candy. Lamb as velvety as foie gras. And frozen crème brûleé that must have the Häagen-Dazs people turning like dervishes. • 53 E. 77th St. (212-517-1200). (E)

★ Fred's at Barneys New York
Normally, the stuff served in department-store eateries is the gastronomic equivalent of the final clearance bin. Not so here. The menu's an amalgam of au courant Italian (lovely pasta), guilt-ridden dietetic (chicken soup rendered fatless), and size-6-be-damned deli (chicken livers and pot roast to plotz from). The airy new ninth-floor location features a serpentine granite bar, leather chairs, and, unlike the old subterranean space, windows. • 660 Madison Ave., nr. 61st St. (212-833-2200). (M–E)

★ JoJo
This is where it all began, where Jean-Georges Vongerichten first stunned gourmands with his herbal essences, vegetable sauces, and gossamer desserts. The once-staid townhouse has been rendered nearly unrecognizable with a fin de siècle French-bordello remake and a hip-hop soundtrack, but in his reigning wisdom, the megachef still lets them eat cake—specifically, his signature molten Valrhona-chocolate masterpiece. • 160 E. 64th St. (212-223-5656). (E)

Lure Restaurant & Lounge
This offshoot of Bridgehampton's Lure at the Independent aims higher than its laid-back Hamptons kin with two lounges, a six-course, $60 tasting menu and dishes like seared scallops with squid ink risotto and roasted lobster with lobster-pistachio ravioli. Good news for Madison Avenue shopping spree stalwarts and anyone else in need of a pick-me-up: Monday is Martini Madness night. • 33 E. 60th St. (212-319-3800). (E)

Maine Lobster Seafood Restaurant
For a chunk of land surrounded by water, Manhattan surprisingly isn't known for its casual American seafood, the type of saltwater-scented fare that defines New England dining. Maine Lobster hopes to change all that with its across-the-board seafood menu of stone crabs, "very crabby" crab cakes, lobster rolls, pan-seared scallops, and steamed lobster. • 1631 Second Ave., nr. 85th St. (212-327-4800). (M)

Mo's Caribbean Bar and Mexican Grill
Pack your bags, sweetie; we're going to the islands. Close enough. This spot with an MTV-beach-party vibe serves Caribbean and Mexican-American fare like jerk chicken burritos, enchiladas, and fajitas—all in a dining room with real palm trees. Reserve for Monday's Lobster Madness night. Leave with a suntan. • 1454 Second Ave., at 76th St. (212-650-0561). (M)

Nino's
Elegant Italian with a romantic mural garden and nightly live entertainment. Try the grilled dishes—tuna on a bed of balsamic onions, double-cut veal chop—or the lobster fra diavolo. • 1354 First Ave., nr. 72nd St. (212-988-0002). (E)

★ Park Avenue Cafe
A polished, countrified American café for business lunches and get-to-know-yous in the evening. Chef David Burke makes the tired catchall "American fare" sing, and keeps the neighbors rapt with signature dishes like salmon pastrami with crushed pepper. • 100 E. 63rd St. (212-644-1900). (E)

★ The Post House
How grand can a steak house get? If you took a meat-and-potatoes guy who liked to hang out at the Art Student's League, gave him a few years at Princeton, and financed his *Wanderjahr* abroad, he might come home and open the Post House. It's clubby but not snooty, with a Christo here and a Twombly there, and a well-traveled menu that includes everything from a Cajun rib steak to venison osso buco. • 28 E. 63rd St., in the Lowell Hotel (212-935-2888). (E)

★ Taco Taco
We're still a long way from East L.A., but at least now, thanks to those mobile taquerias and perambulating tamale vendors, we know the difference between a real taco and a fake one. The real thing can be had a half-block north of Elaine's at this colorful little storefront. A popular place for families (every other party seems to have a stroller in tow), Taco Taco does a nice job with all the standards, but the tacos in particular, are exceptional. • 1726 Second Ave., nr. 89th St. (212-289-8226). ($)

Above 60th Street, West Side

★ A
Mom-and-pop partners Marc Solomon and Blue Grant have infused a bleak stretch of upper Columbus with downtown flavor and a mellow neighborly vibe. Solomon uses what might be the city's tiniest professional kitchen to maximum effect, turning out simple, inventive Jamaican-inspired French dishes like curried lamb pie with coconut crème fraîche and jerk duck-leg confit. • 947 Columbus Ave., nr. 106th St. (212-531-1643). (I)

★ Calle Ocho
Who'd a thunk it? That the West Side could ever boast a restaurant as uncalculatingly sexy as Calle Ocho, with its far wall's spectacular Caribbean sunset of glazed terra cotta and its jewel-toned banquettes curving through the space like waves along the gulf? Let a staff so winning you at first suspect they're a few mojitos ahead of you steer you towards tangy lobster seviche, seafood paella, and terrific yuca fries. • 446 Columbus Ave., near 81st St. (212-873-5025). (M–E)

First Taste

Beekman's World

Mom and Pop's thriving China Fun chain helped put dumpling heir Albert Wu through the Culinary Institute of America. So when the ambitious grad wanted to flex his American muscle, the folks moved downtown to give him room for the wood oven that is the heart of **Beekman Kitchen**. With a pair of cooks he met on duty at Bouley Bakery, Wu is already wowing the neighborhood with his gently priced home cooking—burgers, pasta, grilled chops, and seafood, with a modest wine list to match. We're knocked out by the tuna tartare's seductive tangle of flavors in a portion to share. An equally generous Caesar is fine. Our gargantuan pork chop emerges from that oven sweet, tender, and amazingly juicy. Savory hanger steak with roasted sweet onions and a side of sensational fries has the fussy Road Food Warrior raving, though I'd prefer my meltingly pink salmon without its mustard-seed coverlet, and desserts less sweet. It's not our Zip Code, but we'll be back. (1239 Second Avenue, at 65th Street; 212-308-0600.) G.G.

Lenox Lounge
Maybe your budget can't swallow a coveted townhouse on Striver's Row. But fabulous barbecued chicken and devilishly rich ribs at this recently renovated Art Deco nightclub, which only recently started serving dinner, will barely make a dent in your cash flow. We take our buffalo chicken wings torrid, love the corn bread, and liquidate the macaroni and cheese, but can't handle smothered pork chops that are like plywood. • 288 Lenox Ave., nr. 125th St. (212-427-0253). (M)

★ Nick & Toni's Café
This spinoff of the East Hampton classic is literally a hot spot, with flavorful Mediterranean food popping and sizzling in the wood-burning oven. Ingredients are top-notch, wines well selected, and the oven-roasted chops and whole fish consistently satisfying. Pizza night on Sunday gives John's a run for its thin-crust money. • 100 W. 67th St. (212-496-4000). (M–E)

★ Ouest
After cultivating a coterie of foodie followers at places like Alison on Dominick and Cascabel, Tom Valenti brings his distinctive style of boldly layered flavors—and those lamb shanks—to a neighborhood legendarily short on sophisticated grub. Clearly, he's doing his darnedest to turn the tide with reprises of old favorites like potato, goat cheese, and truffle terrine with transcendent beets; and lusty short rib on an ooze of polenta perfumed with smoked onions. • 2315 Broadway, near 84th St. (212-580-8700). (M–E)

★ Picholine
Terrance Brennan doesn't want to be the Upper West Side's best chef. He's got the whole city in his sights, which explains why his French-Mediterranean menu aspires to such lofty heights. Rustic nightly specials like cassoulet and seven-hour lamb shank are earthy counterpoint to menu selections like sea-urchin panna cotta and truffle-steeped poached halibut. The wild-mushroom-and-duck risotto has its own fan club, as does fromager Max McCalman. • 35 W. 64th St. (212-724-8585). (E)

Rain
Slightly tamed for American consumption, the spices at this Upper West Side Thai restaurant are fragrant rather than fiery, but that doesn't detract from the appeal of dishes like Thai chicken-and-coconut soup, pad Thai, and curried beef. • 100 W. 82nd St. (212-501-0776). (M)

Restaurant 222
Cozy and romantic, with the feel of a townhouse, Frank Valenza's top-rated New American West Sider is a luxurious surprise in a neighborhood nearly bereft of them. The menu is full of high-ticket items like Beluga caviar, Kobe steak, truffles, and foie gras, which makes the $29.95 pretheater dinner, available from 5 to 6:30, a great deal. • 222 W. 79th St. (212-799-0400). (E)

Scaletta
A dining room decorated in muted blues and pinks is the tranquil setting for refined Northern Italian fare, from smoked salmon and beef carpaccio to a selection of risotto and veal dishes. Conveniently located across the street from those famous dinosaurs at the Museum of Natural History. • 50 W. 77th St. (212-769-9191). (M)

PHOTOGRAPH BY PATRIK RYTIKANGAS.

WILENTZ *Continued from page 29*

own peculiar Holocaust scenario in his piece titled "Is It 1938 Again for the Jews?" In it, he writes: "Just one generation after nearly every Jew in Europe was murdered . . . the remnant that remains in the New Jersey-size Jewish state is threatened with extinction." (Tell that to the residents of Jenin. . . . Sometimes you have to remind people that more than three times as many Palestinians as Israelis have died in the recent conflict.) And yet Prager has seized on something. Somehow, and it seems to be primarily the result of the cruelty and hideousness of the "technique" of suicide bombing, this last conflict has become—at least in people's minds—a battle in some sense for Israel's existence.

In at least the early stages of Oslo, there was a sort of wide-eyed optimism among American Jews, and a sense that maybe the responsibility toward Israel did not have to be a heavy, painful, life-risking burden, but rather could be something pleasant, and fun, and safe. Now, with Israel—or at least Jerusalem—under a kind of siege even as its lieutenants stand on mounds of West Bank rubble of their own creation, Jews here are, as the saying goes, freaked, but ready to assume a kind of responsibility for the state, one that entails solidarity and more or less unquestioning support. It's risky for them to be in that position, of course, because it gives the Israelis, with Sharon at the helm, a free-ish hand.

"Those who see it as an existential issue will pull out all the stops to prevent Israel from being destroyed," Jacoby warns. "By pulling out all the stops, it could accelerate the situation so that it spirals into an even worse condition, to the point where the country's survival really could be threatened." Still, as Jacoby points out, things are very different now for the Jews from the way they were back in 1938, no matter what Prager may say. "We have a Jewish state," Jacoby notes. "We have American Jews."

"The big change in Jewish history is that the killing of Jews does not happen without response," says Martin Peretz, editor-in-chief of *The New Republic*. Again, Chafets must have the last word. The main lesson we learned from the Holocaust is not, as Chava Koster of the Village Temple would have it, that Jews should "turn away from hate" but that Jews should buy weapons. "Now we got da bomb," Chafets says, "and we got da country."

WHAT IS PEACE? THIS IS WHAT IT BOILS DOWN to in the end. So many now are saying that this—what we have now: tanks, rubble, blood—is the only way to make peace with the Palestinians. "When the Palestinians have been shown that they can't behave this way anymore," says Chafets, "then it will be possible to make an arrangement with them." Peace is now "an arrangement," and an ominous one at that. "The process," "an arrangement." Peace, Amos Oz used to say back when he was more comfortable with the idea, is not a touchy-feely condition of love and delight. It's more like a bad marriage, arranged from the beginning and enduring through mechanisms of legal bonds and mutual distancing. "There is no deal while Israeli children are being blown up every day," Eric H. Yoffie, president of the Reform movement's Union of American Hebrew Congregations, says. "But people who say there will never be compromise, never be a Palestinian state, never be peace! That's not our view."

I lived in Jerusalem for almost four years. I thought it was a dangerous place then. We had an assassination (Yitzhak Rabin, you remember him), at least two bus bombings on Jaffa Street, and at least two suicide bombings, one in the market and one on Ben Yehuda. My baby was born in Jerusalem three weeks before Rabin was killed. My children went to school much too close to those bus-suicide bombings. And yet those days seem peaceful and old-fashioned when I consider them through the new lens of this crisis. I felt the Israelis' pain then, but nowhere near as strongly as I feel it as I wait in line at Starbucks on Upper Broadway, when I think of my cafés in Jerusalem and how I would never go meet friends there now, and of how one of my old haunts, Moment Café on Azza Street, was obliterated in a moment. I'm sad and hurt to see my city shut down, and Ramallah, too, another place I used to visit, and Bethlehem, and Beit Jala, and almost every place I once cared about or enjoyed—everything's shut or bombed out, or bulldozed, or closed, or off-limits or inaccessible, or gutted, or mired in crossfire or defaced with bullet holes.

And yet, like a little fool, I still hope for peace. Because I was lucky; as a journalist who could move from one side to the other, I happen to know that both sides are human. (Oops, isn't that "moral equivalence"? *Verboten*. Well: Sorry. Too bad.) I know that both are capable of thought, and capable of compromise. In quiet moments, I nurture crazy ideas: that somehow both sides will pull out of this nightmare mess and a real state for the Palestinians will be established and terror will end.

In reality I know: We are so far from peace right now. And yet, what is the alternative? To picture a world without peace is too gruesome, and may mean, in the end, after the next war, a world without Israel. Peace: *Ain brera.* ■

DEPAULO *Continued from page 89*

wouldn't be surprised if her services were needed soon. "That would be nice! But I can tell you one thing. Suzy will never play golf."

BY EARLY MARCH, FULL-SCALE MELTDOWN arrived at *HBR*. For weeks, as Bandler continued to poke around, staffers became more and more disgruntled. Several wrote letters to Kiechel calling for Suzy's resignation. Soon, Suzy was in negotiations with Harvard about the future of her position. Jack had hired her a lawyer, Boston heavyweight Bob Popeo (who'd done lots of work for GE), and Popeo got her Schwartzman, of Polaris P.R. Staffers were outraged when the *Journal* reported that Jack was on the speakerphone while Suzy was hammering out her deal.

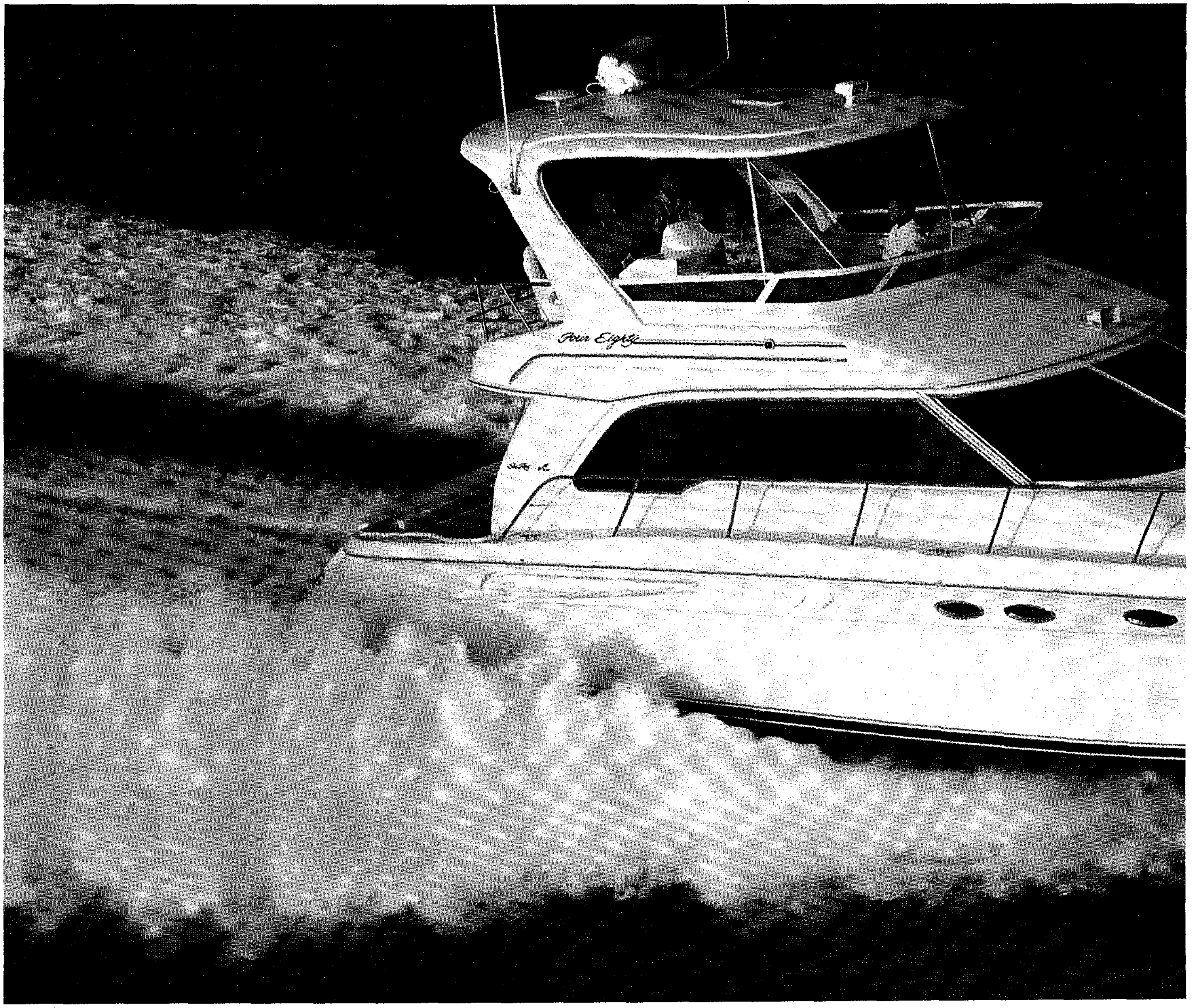
"Harvard basically cowed to Jack Welch," says one staffer. Kiechel calls that "absurd," adding, "We were prepared to fire Suzy Wetlaufer" if she didn't agree to step aside as top editor. But Kiechel still wondered, "What constitutes a fireable offense?" Suzy's deal—until last week's resignation—was that she would remain on staff as editor-at-large. When the terms were announced—first in an e-mail from Suzy herself, then in a meeting with Walter—the staff was furious. Was the message: It's okay to compromise your ethics so long as you're not editor-in-chief?

Kiechel—who had taken to reciting the Saint Francis prayer to the staff—told them that one of the reasons they wanted to keep Suzy at *HBR* was to avoid any potential litigation on her part against *HBR* staff. Plenty of staffers believe that Suzy had something on Walter. "I categorically deny that," Kiechel says. The meeting effectively crashed and burned when Collingwood stood up and said, "Walter, you can use my salary to pay the lawyers, because I resign." Another editor, Alden Hayashi, got up and said, "Me too," and followed Collingwood out the door. A few days later, Jack and Suzy jetted off to Monaco.

"Look," Schwartzman said the week before Suzy's final exit, "Suzy Wetlaufer has a very full and rich life. This is not a woman who needs the *Harvard Business Review* to make her life a more rewarding experience. She had it going long before she got there, and she'll have it long after she leaves."

On the day of her resignation, a photographer finally got a shot of Jack and Suzy together, as he whisked her out of the *Harvard Business Review* offices and into the next act of the Suzy Show. ■

It's abou



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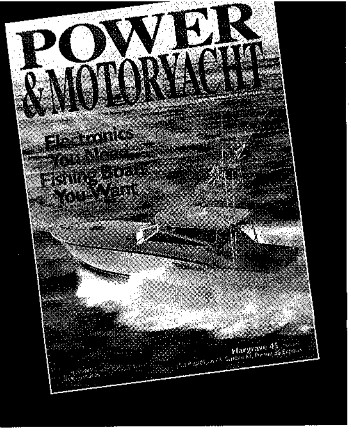
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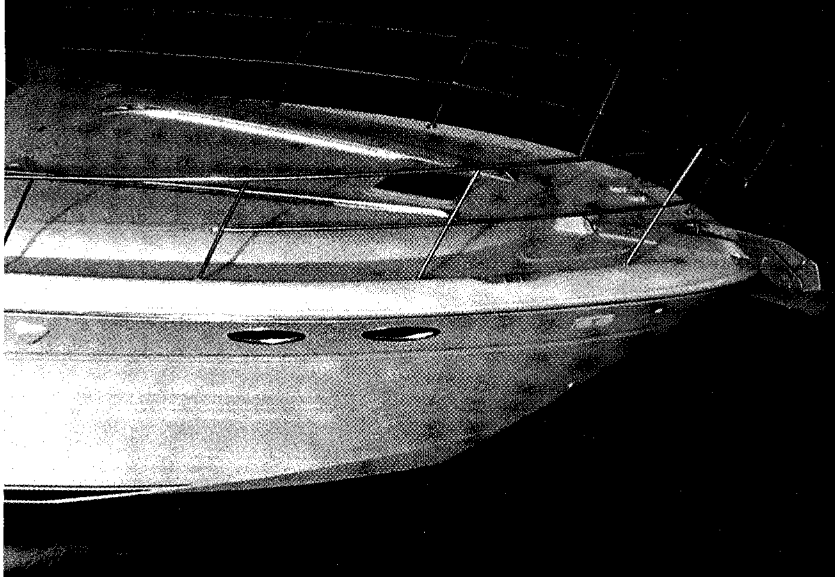

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About®
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Classical & Dance

Edited by Alicia Zuckerman

Classical Music

★ New York Festival of Song
Presents *Killer B's*, a celebration of American songwriters Barber, Berlin, Bernstein, Blitzstein, and Bowles. 5/1 at 8. • Kaye Playhouse at Hunter College, Lexington Ave. and 68th St. (646-230-8382); $33.

"Perspectives: Gidon Kremer"
Violinist-conductor leads Kremerata Baltica in works by Arvo Pärt, Leonid Desyatnikov, and composer-pianist Lera Auerbach. 5/1 at 8. *After Mozart*, based on the Grammy-winning CD, includes works by Kancheli, Chizhik, and Raskatov. 5/2 at 8. All-Bach solo violin concert at Columbia. 5/8 at 7. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $20–$74. St. Paul's Chapel, Columbia University, Amsterdam Ave. at 117th St.; $42.

Bang on a Can All-Stars
Present three new commissions and works by Evan Ziporyn and Louis Andriessen. 5/2 at 8. • Miller Theatre, Columbia University, Broadway at 116th St. (212-854-7799); free.

★ New York Philharmonic
Sir Colin Davis conducts the concert version of Mozart's opera *Die Entführung aus dem Serail* (*The Abduction From the Seraglio*), with the New York Choral Artists. 5/2, 5/4, and 5/6 at 8. • Avery Fisher Hall, Lincoln Center (212-721-6500); $21–$82.

★ New York Philomusica
Thirtieth season concludes with a newly commissioned John Harbison work, "Aria," for mezzo-soprano and chamber orchestra, based on the poetry and (tragic) life of Elizabeth Bishop and her romantic relationship with Brazilian poet Lota de Macedo Soares. 5/2 at 8. • Merkin Concert Hall, 129 W. 67th St. (212-501-3330); $25.

★ Fazil Say, piano
Performs Haydn sonatas and works by Gershwin. 5/3 at 8. • Metropolitan Museum of Art, Fifth Ave. at 82nd St. (212-570-3949); $25.

The Dessoff Choirs
German- and Gypsy-themed program includes songs by Haydn, Schumann, Brahms, and Schubert. 5/4 at 8. • New York Society for Ethical Culture, Central Park West at 64th St. (212-831-8224); $25.

★ Yo-Yo Ma
The world's most famous cellist and the Silk Road Ensemble celebrate the musical traditions of the ancient trade route: Mongolia, China, Uzbekistan, Iran, Armenia, and beyond. 5/4, 5/7, and 5/10 at 8. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $17–$47.

"Composer Portrait: Terry Riley"
Riley and his trio perform avant-garde minimalist improvisation. 5/4 at 8. • Miller Theatre, Columbia University, Broadway at 116th St. (212-854-7799); $20.

★ The Gyuto Monks
Present sacred Tibetan chant marked by stunning multiphonics. 5/4 at 8. • Cathedral of St. John the Divine, Amsterdam Ave. at 112th St. (212-581-1212); $25–$40.

American Symphony Orchestra
Conductor Leon Botstein declassifies the classics with Beethoven's Sixth Symphony (*Pastoral*). 5/5 at 3. • Miller Theatre, Columbia University, Broadway at 116th St. (212-581-8800); $15.

Chamber Music Society of Lincoln Center
Presents the world premiere of Ned Rorem's song cycle, *Another Sleep*, based on poetry by Milton, Sappho, Shakespeare, and others, with baritone Kurt Ollmann and pianist Scott Dunn. Also, Mozart. 5/5 at 5 and 5/7 at 7:30. • Alice Tully Hall, Lincoln Center (212-875-5788); $27.50–$37.50.

★ The Met Orchestra
James Levine leads Met Opera musicians in Haydn's *The Creation*, with the Metropolitan Opera Chorus and soloists Hei-Kyung Hong, Ian Bostridge, and René Pape. 5/5 at 3. • Carnegie Hall, Seventh Ave. at 57th St. (212-247-7800); $34–$152.

★ "Eldridge Street Project"
Lorin Sklamberg and Frank London, founding members of the Klezmatics, and multi-instrumentalist Rob Schwimmer offer a modernized take on *zmiros*, hymnlike Sabbath songs analogous to spirituals. 5/5 at 4. • Eldridge Street Synagogue, 12 Eldridge St. (212-978-8800); $10.

Opera

★ Metropolitan Opera
Sly closes 4/4. Harbison's *The Great Gatsby*, *A Midsummer Night's Dream*, *Rigoletto*, and *Tosca* run, too. Call for details, or visit www.metopera.org. • Metropolitan Opera House, Lincoln Center (212-362-6000); $25–$265.

★ "Dennis Cleveland"
See box. 5/1–5/4 at 8; 5/4–5/5 at 3. • John Jay College Theater, Amsterdam Ave. and 58th St. (212-721-6500); $45.

★ Amato Opera
Bizet's *Carmen* runs weekends, 5/4–5/31. Call for details. • Amato Opera, 319 Bowery (212-228-8200); $28.

Dance

★ Ballet Tech
Four world premieres including *Skandia*, featuring four couples dancing to Nordic folk music; *Pianola*, set to Conlon Nancarrow's player-piano rolls; and *Lincoln Portrait*, a celebration of American diversity set to Aaron Copland. Also, the 1967 *At Midnight*, set to Mahler. Through 5/5. Call for details. • The Joyce Theater, Eighth Ave. at 19th St. (212-242-0800); $25.

★ Batsheva Dance Company
Israeli contemporary-dance company presents the U.S. premiere of *Naharin's Virus*, adapted from Peter Handke's 1966 absurdist play, *Offering the Audience*, set to an Arabic score. 4/30; 5/2–5/4 at 7:30. • Brooklyn Academy of Music, Gilman Opera House, 30 Lafayette Ave. (718-636-4100); $20–$45.

★ New York City Ballet
Spring season opens with an all-Balanchine program on 4/30. Robbins's *In G Major*, set to Ravel, returns to the repertoire on 5/1. New Mauro Bigonzetti ballet premieres on 5/8 (spring gala) with commissioned score by Bruno Moretti. Call for details, or visit www.nycballet.com. • New York State Theatre, Lincoln Center (212-870-5570); $28–$76 (gala: $20–$3,000).

★ "Seguiriya: the Heart Beats"
Indalo Artists combine *butoh* and flamenco to tell the story of a once-vibrant flamenco dancer who suffers a stroke. Through 5/12. Call for details. • La MaMa ETC, 74A E. 4th St. (212-475-7710); $15.

Ann Carlson
Performs *Too Beautiful for a Day*, a memoir and meditation on the flag and morality. 5/1–5/2 at 9. • Symphony Space, Broadway at 95th St. (212-864-5400); $21.

"The Sequel"
Marisa Beatty's lifelong fascination with the horror genre is the basis for her chilling new dance. 5/2–5/4 at 8. • Williamsburg Arts neXus, 205 N. 7th St., Brooklyn (718-599-7997); $15.

Barry Blumenfeld & Tap Fusion
Present *Sheva B'rachot: Seven Blessings*, a tap-modern dance collaboration based on the Jewish wedding ceremony. 5/5 at 3. • 92nd Street Y, 1395 Lexington Ave. (212-415-5552); $10.

Youth America Grand Prix Gala
Young ballet-competition winners (ages 8–18) perform at awards ceremony. 5/6 at 7. • Alice Tully Hall, Lincoln Center (212-721-6500); $30–$50.

Ground Rules This section emphasizes classical concerts, recitals, and outdoor performances (but only the premeditated ones), and includes the occasional jazz concert if it is held, say, in a public space. Stars (★) indicate our editors' recommendations. For rock concerts and club information, see "Nightlife."

Performance

Hello, *Cleveland!*

Mikel Rouse chose the title of his rock-influenced "talk-show opera," **Dennis Cleveland**, in which he plays the show's titular host at the John Jay College Theater this week, after hearing it in his sleep. (The work, which premiered to raves from critics of all genres at the Kitchen in 1996, predates *Jerry Springer: The Opera*, recently written up in the *Times*.) Though Rouse admits that the subject makes it impossible to avoid some elements of farce, it's by no means the work's raison d'être: "I wasn't really interested in directing a piece that was kitsch or parody, because you could get that from *Saturday Night Live*," he says. "I wanted . . . to explode the whole idea of European proscenium-based opera." Partly inspired by John Ralston Saul's book *Voltaire's Bastards*, it's full of sociological observation and inquiry about television as ritual, using electronic music, chant, and pulsing rhythms. "That word—*opera*—that is like a four-letter word," notes the 45-year-old composer-filmmaker, offering the opinion that younger audiences won't buy the notion that people just burst into song at odd moments. Hence the talk-show format, where it's easier to suspend disbelief. Don't be surprised if there's audience participation. (See "Opera.") A.Z.

PHOTOGRAPH BY WWW.CHRISBROWNPHOTO.COM.

Nightlife

Edited by Ethan Brown

Concerts

Belle and Sebastian
5/5 and 5/6 at 8. (See box.) • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). $27.50.

★ Nick Cave
5/2 and 5/3 at 8. (See box.) • Beacon Theater, Broadway and 74th St. (212-307-7171). $27.50-$42.50.

Lenny Kravitz
5/3 at 8. Exhaustingly regressive. With Mikki James. • Hammerstein Ballroom, 311 W. 34th St. (212-307-7171). $42.

1 Giant Leap
5/1 at 8. A preview of an upcoming film (to be released on DVD later this year) that features the likes of Kurt Vonnegut and Michael Stipe. • Angel Orensanz Foundation for the Arts, 172 Norfolk St. (212-307-7171). $10.

Small Stages

B.B. King Blues Club & Grill
5/1: Musiq Soulchild (sold out). 5/2: The Wailers. 5/3 and 5/4: Dickey Betts and Great Southern. 5/5: "A Birthday Tribute to James Brown." • 243 W. 42nd St. (212-997-4144).

Bottom Line
5/3: "Organ-asm" with Dr. Al Kooper. 5/4: "The Music of the Band" with Garth Hudson; Aaron Hurwitz; more. 5/8: Yellowjackets. • 15 W. 4th St. (212-228-6300).

Bowery Ballroom
5/1: Flickerstick. 5/2: The Moldy Peaches. 5/3: The Realistics; Hot Socky. 5/4: Firewater; the Walkmen. 5/5: Pedro the Lion. 5/8: Dirty Dozen Brass Band; Topaz. • 6 Delancey St. (212-533-2111).

Brownies
5/1: Mecca Normal; Q and Not U. 5/2: Palomar; Hazel. 5/3: Outhud; Oneida. 5/4: Z-Wheeler; Solid State. 5/5: J Majesty; the Exit. 5/6: The Thrones. • 161 Ave. A (212-420-8392). $.

Fez
Thursdays: Mingus Big Band. Through 5/13: Anthony Rapp. • Time Cafe, 380 Lafayette St. (212-533-2680).

Irving Plaza
5/3–5/4: Super Diamond. 5/6: Monster Magnet. 5/8: Mushroomhead. • 17 Irving Pl. (212-777-6800).

Joe's Pub
Mondays: New-music showcase. Tuesdays: D.J.'s Beverly Bond and Belinda spin hip-hop and R&B. Wednesdays: World music. Thursdays: Editors, writers, photographers, and all sorts of other non-D.J.'s take to the decks for the "Personality D.J. Series." Saturdays: D.J. Johnny spins hip-hop, house, and soul classics. 5/2 and 5/5–5/7: Ute Lemper in "Blood and Feathers." 5/4: Joe Henry. • 425 Lafayette St. (212-239-6200).

Knitting Factory
5/1: Billy Nayer show. 5/2: Juggaknots; Breeze. 5/3: Droid. 5/4: Kristin Hersh. 5/7: Rasputina. 5/8: Jazz Passengers with Debbie Harry. • 74 Leonard St. (212-219-3055). $.

Manitoba's
Mondays in May: Garage-band showcase "Garageland!" • 99 Ave. B (212-982-2511).

Maxwell's
5/1: Splooge; Saccharine. 5/2: Clydesdale; Locket. 5/3: Neko Case and Her Boyfriends. 5/4: The Ladybug Transistor. 5/5: Rainer Maria; Fontaine Toups. 5/8: Brother Danielson. • 1039 Washington St., Hoboken, N.J. (201-653-1703).

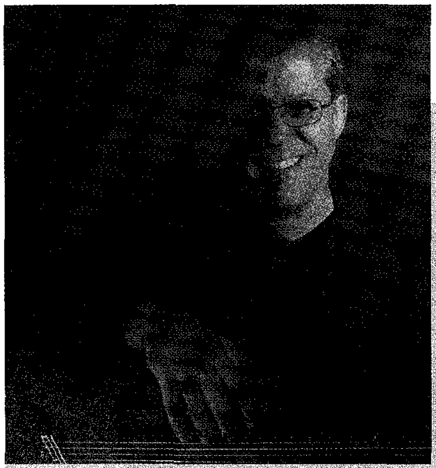
Mercury Lounge
5/1 and 5/2: Yeah Yeah Yeahs. 5/3: World Inferno Friendship Society. 5/4: Howlin' Maggie. 5/7: Ken Stringfellow. 5/8: The Sunshine Fix. • 217 E. Houston St. (212-260-4700).

Northsix
5/1: Eli Janney; Linda Lamb. 5/2: Orange Goblin; Spirit Caravan. 5/3: "The Seventh Annual Firecracker Alternative Rock Awards." 5/4: Rye Coalition; Arab on Radar. 5/6: Trackstar. 5/7: Masters of the Hemisphere. 5/8: Kings County Queens. • 66 N. 6th St., Brooklyn (718-599-5103).

S.O.B.'s
5/1: Blackalicious; J-Live. 5/2: "Basement Bhangra." 5/3: Ronny Jordan. 5/4: Samba Saturdays. 5/5: Cee-Lo. 5/6: Gerardo Rosales and his New York All-Stars. • 204 Varick St. (212-243-4940).

The Village Underground
5/2: Jump, Little Children. 5/3–5/4: Patti Austin. 5/8: Michelle Shocked. • 130 W. 3rd St. (212-777-7745).

"Warsaw"
5/2: D.J. Assault; Avenue D; D.J. Profit. • Polish National Home, 261 Driggs Ave., Brooklyn (toll free, 866-468-7619).



Tribute

Choro Champ

There are totemic figures in American music—Dylan, Elvis, Robert Johnson—but it's hard to imagine any one person as influential in the U.S. as Pixinguinha (né Alfredo da Rocha Vianna Jr.) is in Brazil. A composer-flutist-saxophonist born in the late nineteenth century, Pixinguinha pioneered the *choro*, a song that melds Brazilian rhythms and European melodic traditions. "Everyone from Carmen Miranda to Antonio Carlos Jobim was influenced by his music," says Romero Lubambo (pictured), the guitarist who will lead Jazz at Lincoln Center's **The Music of Pixinguinha** May 2 through May 4. Though the composer's work has fallen out of general favor in Brazil, thanks to the rise of pop and the increasing popularity of bossa nova, "jazz musicians are discovering Pixinguinha," Lubambo says, "because they're realizing that you can play his music in so many different grooves." At Lincoln Center, however, the melodies will likely remain intact: "You can't go too far out with your improvisations," cautions Lubambo. "You must always come back to the melody." E.B.

Clubs

APT
An apartment-themed lounge with a surprisingly good lineup of hip-hop, soul, and house D.J.'s. Mondays: Bobbito Garcia. Tuesdays: Jaymz Nylon. Wednesdays: *Fader* magazine presents Rich Medina. Thursdays: Small Change. Fridays: Ursula 1000. Saturdays: Chairman Mao and Citizen Kane. • 419 W. 13th St. (212-414-4245).

Baktun
Mondays: Techno with "Tronic Treatment." Thursdays: Deep house with D.J. Jaymz Nylon. Saturdays: Drum 'n' bass at "Direct Drive." • 418 W. 14th St. (212-206-1590).

★ "Bang the Party"
Lori and E-Man's sweaty Friday-night house party returns to Manhattan after several years at Frank's Lounge in Brooklyn. Expect lots of tambourine-toting dancers and plenty of house and disco classics. • Opaline, 85 Ave. A (212-726-1322). $10.

Centro-Fly
Fridays: "GBH" hosts some of the more adventurous nights at the club with D.J.'s like Ashley Beedle and Marshall Jefferson. Saturdays: Energetic house and big beat with "Plant"; in the Pinky Room, Chez Music honcho Neil Aline hosts "We and the Music." Sundays: The Chelsea boys sweat out Saturdays toxins at "Drama at Large!" with D.J. Victor Calderone. • 45 W. 21st St. (212-627-7770).

★ Club Shelter
Thursdays: Muscular, macho house music—one producer in this camp even calls himself "Thick Dick"—from Subliminal Records. Saturdays: Timmy Regisford's long-running deep-house party "Shelter." • Club Shelter, 20 W. 39th St. (212-439-4141). $.

Groovejet
Mondays: Rock-and-roll classics, New Wave, and punk with D.J. Tommy. Wednesdays: Techno upstart David Hollands. Thursdays: "Gallery" with D.J. Jackie Christie. Fridays: Luis Diaz spins progressive house. Saturdays: D.J.'s Kimyon, Rich Bourque, and Juan C spin techno and house at "Foundation." • 286 Spring St. (212-929-4780). No cover every night of the week.

Luxx
Fridays: "Mutants" with D.J. Larry Tee. Saturdays: D.J. Larry Tee spins electroclash at "Berliniamsburg." Sundays: "House Music Sessions" with D.J. Raji K and D.J. Gomi. Sundays: More Larry Tee with "NYFC." Mondays: "Cult Movie Mondays." Tuesdays: D.J. Miss Guy spins rock and metal at "Hell Bent for Brooklyn." • 256 Grand St., Brooklyn (718-599-1000).

The Roxy
Saturdays: The Chelsea boys dance all night to a rotating set of house D.J.'s, including Razor of Razor and Guido. • 515 W. 18th St. (212-627-0404). $.

Spa
Wednesdays: Rock and roll and electro spun by D.J.'s like Paul Sevigny. Thursdays: A-listers and fashionistas take over with "Ultra" featuring hip-hop, house, and rock and roll spun by D.J.'s Mark Ronson, Lady Bunny, Cameron Douglas. Saturdays: Overdressed Euros line up for "Jet Set" with D.J. Eric LaPeau. • 76 E. 13th St. (212-388-1060).

Vinyl
Fridays: "Be Yourself" with progressive-house maestro

Ground Rules In clubland, promptness is *not* next to godliness; expect shows to start later than promised. Stars (★) indicate our editors' recommendations. $ = cash only.

D.J. Danny Tenaglia. Sundays: François K, Joe Claussell, and Danny Krivit spin at the legendary afternoon party "Body & Soul." • 6 Hubert St. (212-343-1379).

Jazz

Birdland
In May: Sundays: Chico O'Farrill Afro-Cuban Jazz Big Band; Mondays, early: The Scott Whitfield Jazz Orchestra; Mondays, late: Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin; Tuesdays, early: David Ostwald's Louis Armstrong Centennial Band; Tuesdays, late: Duke Ellington Orchestra directed by Paul Mercer Ellington; Fridays: Lew Anderson's All-American Big Band. 5/1: Lynne Arriale Trio. 5/2–5/4: Valery Ponomarev Allstar Quintet. • 315 W. 44th St. (212-581-3080).

Blue Note
Through 5/5: Michel Camilo Trio; Kenny Werner Trio. • 131 W. 3rd St. (212-475-8592).

★ "Highlights in Jazz" Presents: "The First Families of Jazz"
With the Heath Brothers; Jackie and Roy. 5/2 at 8. • Pace Downtown Theater, 3 Spruce St. (212-346-1715). $22.50; $20, students.

Iridium
Monday nights, the Les Paul Quartet holds office hours. Through 5/5: Kenny Garrett Quartet. Sets Sun.–Thurs. at 8:30 and 10:30, with extra midnight set Fri. and Sat. • 1650 Broadway, at 51st St. (212-582-2121).

★ "Jazz at Lincoln Center" Presents: "The Music of Pixinguinha"
5/2–5/4 at 8. With Romero Lubambo, Nilson Matta, Duduka da Fonseca, and more. • Stanley H. Kaplan Penthouse, Rose Building, 165 W. 65th St. (212-721-6500).

Jazz Gallery
5/2: Greg Tardy Quartet. 5/3: Chris Anderson Trio. 5/4: John Beasley Trio. • 290 Hudson St. (212-242-1063) Admission to all performances is $10 per set. Reservations are recommended.

★ "Jazz Insights: The Vocalists"
Music and lecture series hosted by Arnold Jay Smith. 5/7: Peter Levinson. • New School, 66 W. 12th St. (212-229-5690). $35.

Jazz Standard
Through 5/5: Danilo Perez Trio. Sets at 7:30 and 9:30. • 116 E. 27th St. (212-576-2232).

★ "Miles Davis: From Classics to Romantics"
Lecture and performances led by Arnold J. Smith of "Jazz Insights" fame. The night will primarily examine Davis's early work with his first great quintet. 5/6 at 6:30. • Arkadia Music Center, 34 E. 23rd St. (212-533-0007) $25.

Red Blazer
Mondays and Tuesdays: Sam Ulano's Jazz Band. Wednesdays: Felix Swing Band; Alan Russell Big Jazz Band. Thursdays: Stan Rubin's Big Swing Band. Fridays: Simon Wettenhall's Oceanic Dixieland Band. Saturdays: Bob Cantwell's Dixie & Swing Band. • 32 W. 37th St. (212-947-6428).

Rose Center
In May: String Trio of New York. The Rose Center is open until 8:45. Suggested admission price is $10 for adults, $7.50 for students and seniors, $6 for children. Performances take place every Friday from 5:45 to 6:45 and 7:15 to 8:15. • American Museum of Natural History, Central Park West at 79th St. (212-769-5100).

★ "Saxophone Summit: Tribute to John Coltrane"
5/2 at 8. with David Liebman; Michael Brecker; Joe Lovano. • Symphony Space, Broadway at 95th St. (212-864-5400) $26; $15, students.

Small's
Extremely cozy and open all night, offering after-hours jazz until 8 A.M. It's a candlelit basement whose nightly jams start round about 2 A.M.—the perfect time for a post–Village Vanguard visit (it's right around the corner)—and often involve free beverages and food. • 183 W. 10th St. (212-929-7565).

Village Vanguard
Mondays in May: The Vanguard Jazz Orchestra swings on. Through 5/5: Lou Donaldson Quartet. • 178 Seventh Ave. So. (212-255-4037). $.

Comedy

Comedy Cellar
Through 5/6: Colin Quinn; Nick DiPaolo; Godfrey; Mitch Fatel. • 117 MacDougal St. (212-254-3480).

Gotham
5/1: Gotham All-Stars. 5/2: "Homo Comicus." 5/5: Gotham All-Stars. Every Tues. and Sun.: New Talent Showcase; Wednesdays with Robert Klein. Sun.–Thurs. at 8:30 with a $10 cover; Fri. and Sat. at 8:30 and 10:30 with a $15 cover. Two-drink minimum. • 34 W. 22nd St. (212-367-9000).

Stand-up New York
5/3–5/4: Keri Louise; Ramont Harris; Andrew Kennedy. • 236 W. 78th St. (212-595-0850).

Cabaret

Algonquin Hotel
Through 5/25: Karen Akers in "When Love Speaks to You." (Early shows Tues.–Sat., late shows Fri. and Sat.) • 59 W. 44th St. (212-840-6800).

Cafe Carlyle
Every Monday, Woody Allen swings through the early set with Eddy Davis & His New Orleans Jazz Band at 8:45. Through 5/4: James Naughton. • Carlyle Hotel, Madison Ave. at 76th St. (212-744-1600).

Cafe Pierre
Tuesday through Thursday at 8:30 and 11:30 and Friday and Saturday at 8:30 and 12:30: Kathleen Landis. Sunday and Monday at 8:30: Nancy Winston. • Pierre New York, Fifth Ave. at 61st St. (212-940-8195).

★ Danny's Skylight Room
In May: Blossom Dearie begins her second year at Danny's. Showtimes Friday at 7, Saturday at 7, and Sunday at 6:15. • 346 W. 46th St. (212-265-8130).

Feinstein's at the Regency
5/2–5/25: Keely Smith in "Swing, Swing, Swing." Tuesday through Saturday. Two shows on Friday and Saturday; cover $60 per show. The food-and-beverage minimum is $40 per person at all 8:30 shows and is $25 per person for the show at 11. • 540 Park Ave. (212-307-4100 or 212-339-4095).

Judy's
5/1: Marcus Kettle in "Feelin' Groovy: Confessions of a 60s Love Child." 5/2–5/3: Debbie Lesser with David Brunetti. 5/4: David Sabella. 5/5: Courtney Kenny. 5/6: "Leer Mondays." 5/8: Courtney Kenny. • 169 Eighth Ave. near 18th St. (212-929-5410).

★ Neue Galerie New York
New cabaret series off to a promising start; its first night featured Ute Lemper. 5/3: Daniel Isengart. • 1048 Fifth Ave. at 86th St. (212-628-6200).

Performance

Funereal Belle

They're huge with the downcast set the way Morrissey once was, but even the most devout followers of **Belle & Sebastian** (pictured) might admit that their most recent album, *Fold Your Hands Child, You Walk Like a Peasant,* veered close to self-parody with songs like "Nice Day for a Sulk." It doesn't seem to have stopped those fans, though: Overwhelming demand from sensitive types everywhere will bring two B&S shows to the Hammerstein Ballroom on May 5 and 6. (See "Concerts.")

Performance

Dark Cave

Perhaps because he's been at it for so long (more than a dozen solo albums at last count) or perhaps because his work can just be overwhelmingly bleak, *No More Shall We Part,* the most recent album from **Nick Cave** (pictured), escaped just about everyone's notice when it was released last year. That's a shame, because some of its songs—particularly "Fifteen Feet of Pure White Snow"—have an ecstatic, almost transcendent feel missing from his more somber work. Cave will play for his frightfully devoted following May 2 and 3 at the Beacon; but this time around, the unconverted should count themselves in. (See "Concerts.")

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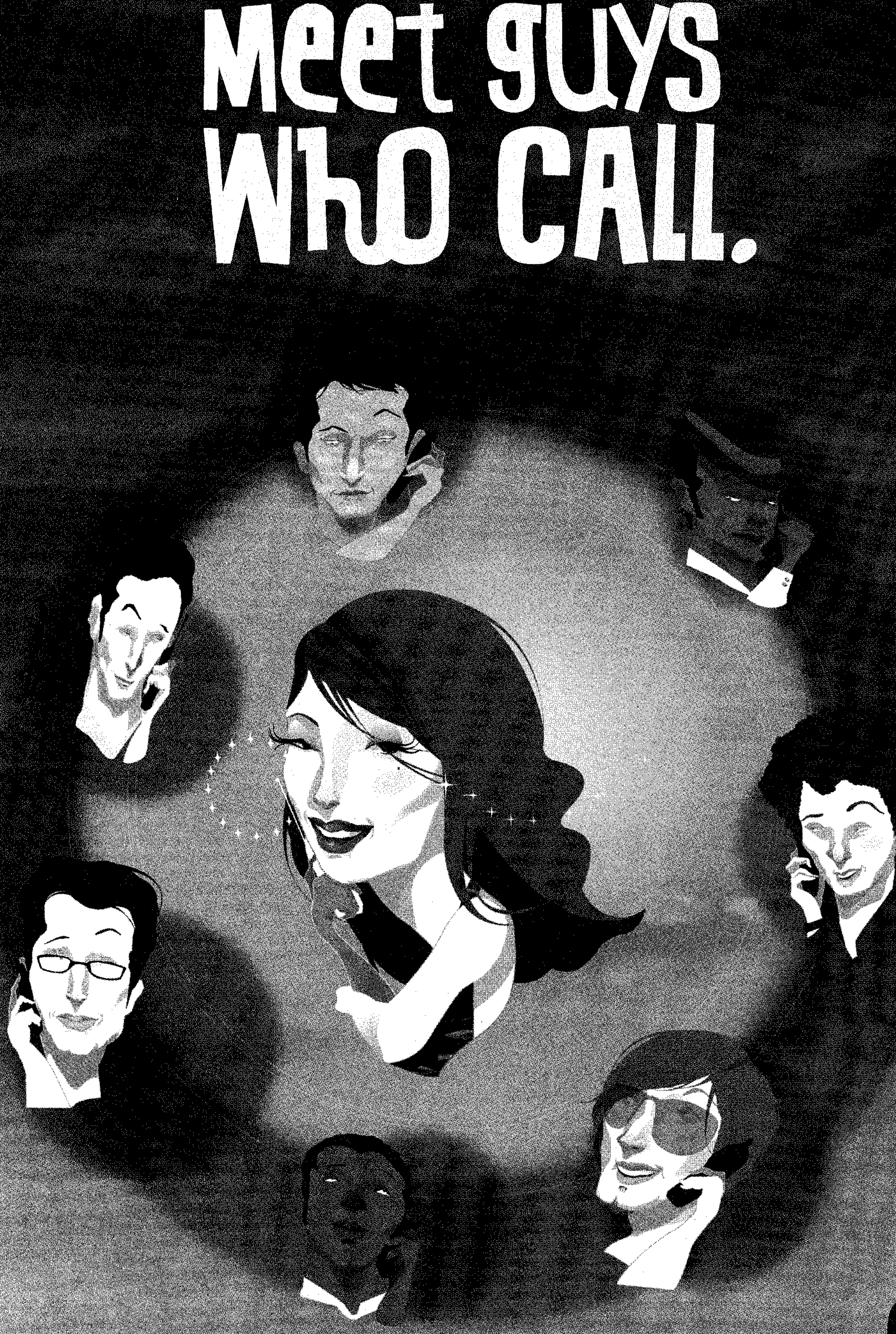

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TheMix

Edited by Boris Kachka

Radio Highlights

Studio 360: "Revenge"
Host Kurt Andersen makes Laura Blumenfeld his special guest, using her book, *Revenge: A Story of Hope*, to launch an exploration of vengeance in art and society. • 5/4 at 10 A.M., WNYC, 93.9 FM, and 5/5 at 7 P.M., 820 AM.

James Watson
The Nobel Prize–winning co-discoverer of DNA talks about his memoir, *Genes, Girls, and Gamow*, with the eponymous host of "The Lewis Burke Frumkes Show." • 5/5 at 8:30 P.M. WPAT, 930 AM.

Lectures and Panels

"Narrative, Mind, and Medicine"
The pioneering cognitive psychologist Jerome Bruner reads from and talks about his new book, *Making Stories: Law, Literature, Life*. • 5/1 at 4:30 P.M. Columbia University College of Physicians and Surgeons, 630 W. 168th St. (212-305-4975); free.

"The Environment and Literature"
Professor Gayle Samuels explores literature of the environment, from Henry Thoreau to Rachel Carson down to Czeslaw Milosz. • 5/1 at 6 P.M. New School University, 66 W. 12th St. (212-229-5617); free.

Anthony Bourdain
The literary chef who brought us *Kitchen Confidential* talks about and signs copies of his more recent book, *A Cook's Tour: In Search of the Perfect Meal*. • 5/1 at 6:30 P.M. Florence Gould Hall, 55 E. 59th St. (212-307-4100); $18.

Robert Reich on Working Families
Reich, a former U.S. secretary of Labor, talks about family workplace issues. • 5/1 at 8 P.M. The 92nd Street Y, 1395 Lexington Ave. (212-415-5500); $22.

"The Muslim World and the United States"
Ibrahim M. Abu-Rabi', editor of *The Muslim World*, talks about the Muslim worldview and reactions to American dominance. • 5/2 at 7:30 P.M. St. Bartholomew's Church, Park Ave. at 51st St. (212-378-0290); free.

Roger Ebert and Annette Insdorf
The beloved TV and newspaper critic joins the Columbia professor to discuss the greatest movies of the twentieth century. • 5/2 at 8 P.M. Rockefeller University's Caspary Auditorium, York Ave. at 66th St. (212-415-5500); $22.

Child Rights in Southeast Asia
A panel that includes U.N. officials and child refugees from Vietnam and Bhutan discuss photographs taken by street children of fellow refugees there. • 5/3 at 6:30 P.M. Asia Society, 725 Park Ave., at 70th St. (212-327-9276); $10.

Chinua Achebe
The celebrated Nigerian-born novelist talks about his work and the history of African liberation. • 5/4 at 7 P.M. NYU's Tishman Auditorium, Vanderbilt Hall, 40 Washington Mews (tickets at MOMA's information desk, 11 W. 53rd St); $10.

"Modern Verse Drama"
Our very own longtime theater critic, John Simon, lectures on the hybrid literary form via Yeats, Auden, Lowell, and Eliot. • 5/6 at 6 P.M. Library for the Performing Arts, 111 Amsterdam Ave., at 65th St. (212-642-0142); free.

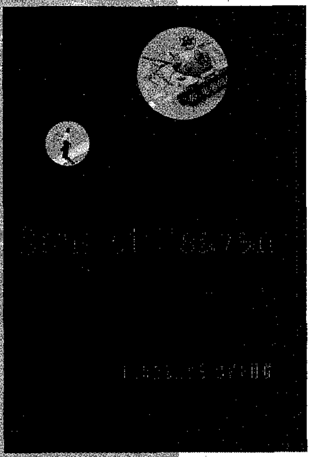
"Stalin's Disciples"
A screening of Nadav Levitan's 1986 movie exploring the links between Jewish Communism and Stalinism is followed by a panel discussion. • 5/6 at 7:30 P.M. Center for Jewish History, 15 W. 16th St. (212-294-8301); $7.

Funny Jews
A panel titled "Wizards of Wit: How Jews Revolutionized Comedy in America" includes cartoonist Paul Peter Porges, stand-up comic Lewis Black, and leading comedy writer Hugh Fink, with humorist Arie Kaplan moderating. • 5/7 at 7 P.M. Hebrew Union College—Jewish Institute of Religion, 1 W. 4th St. (212-674-5300); free.

In Print

A Great Leap Forward

"I don't think people want me to write about Levittown," says 30-year-old **Terrence Cheng**, whose family emigrated from Taiwan to Long Island a year after he was born. "It would be a very short, boring book." Instead, his first novel, *Sons of Heaven* (William Morrow, $24.95), is an imaginative and minutely researched chronicle of the Tiananmen Square massacre. Cheng was applying to college around the time of the crackdown. "It woke me up. Now there was something going on in my life that was related to where I came from," says Cheng, whose grandparents had fled China with Chiang Kai-shek. "I had never had a connection to it before, and here it was on television." Slowly, Cheng's interest in his roots grew into a full-blown obsession. He left his "humdrum" M.F.A. thesis unpublished while reading up on Chinese history—finally hitting on that unforgettable image of a protester facing down an oncoming tank. That still-unidentified figure became Cheng's protagonist: Xiao-Di, a U.S.-educated slacker turned reluctant martyr. Cheng also ventures inside the head of Deng Xiaoping. "He was very misunderstood," says Cheng. "The way he and the Communists were portrayed in the Western media was just not fair. They didn't understand what shaped his life to make him react the way he did." Cheng confesses that such even-handedness has been more difficult to maintain in researching his next novel, an account of Japanese atrocities during the occupation of China. But the payoff of rewriting cataclysmic events is that "they're greater than any concoction my brain could come up with," says Cheng. "Things happened in history that human beings could never have imagined." B.K.



"Listening in the 21st Century"
The New Yorker's Joan Acocella, composer David Rothenberg, and authors Evan Eisenberg, Geoffrey O'Brien, and Ann Marlowe discuss the prognosis for good music in the age of Napster. • 5/7 at 8 P.M. New School University, 66 W. 12th St. (212-229-5353); $5.

The Written Word

Barry Hannah
The great Southern author reads from *Yonder Stands Your Orphan*, his first novel in ten years. • 5/1 at 6:30 P.M. New School University, 66 W. 12th St. (212-229-5611); free.

Sally Vickers
The up-and-coming British novelist reads from her latest, *Instances of the Number 3*. • 5/1 at 7 P.M. Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

Al Franken
The comic presents his latest ridiculous book, *Oh, The Things I Know!*, and signs copies. • 5/1 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Selected Shorts: "Iowa Writers Workshop"
Workshop director Frank Conroy introduces readings of stories from the program, including his own "Car Games," ZZ Packer's "Our Lady of Peace," and Chelsey Johnson's "Pinhead, Moonhead." • 5/1 at 8 P.M. Symphony Space, 2537 Broadway, at 95th St. (212-864-5400); $20.

Thomas Keneally
The author reads from and signs copies of his latest book, *American Scoundrel: The Life of the Notorious Civil War General Dan Sickles*. • 5/3 at 7:30 P.M. Barnes & Noble, 2289 Broadway, at 82nd St. (212-362-8835); free.

Michael Connelly and Jonathan King
Two writers read from their new cop thrillers—Connelly from *City of Bones*, King from his debut, *Blue Edge of Midnight*. • 5/5 at 4 P.M. Partners & Crime, 44 Greenwich Ave. (212-243-0440); free.

"A Gala Evening of Readings"
Among authors reading at a benefit for Literacy Partners are David McCullough, Margaret Atwood, and Jonathan Franzen. • 5/6, cocktails, 6 P.M., readings 7 P.M., dinner 8:30 P.M. Vivian Beaumont Theater, dinner at Promenade, New York State Theater, all at Lincoln Center (212-573-6933); $700 and up.

Jodi Picoult
Picoult reads from her ninth novel, *Perfect Match*. • 5/6 at 7 P.M. Barnes & Noble, 240 E. 86th St. (212-794-1962); free.

Robert Littell
The Brooklyn-based writer reads from his new CIA novel, *The Company*, • 5/6 at 7 P.M. Barnes & Noble, 33 E. 17th St. (212-253-0810); free.

Kirk Read
Read presents his memoir, *How I Learned to Snap: A Small-Town Coming-of-Age & Coming-Out Story*. • 5/6 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

William Kennedy
Kennedy reads from *Roscoe*, his latest book set in an eccentric Albany, as part of the "Writers in Performance" series. • 5/6 at 8 P.M. Manhattan Theatre Club at City Center, 131 W. 55th St. (212-399-3030); $15.

Gail Tsukiyama
The accomplished novelist reads from her latest, *Dreaming Water*, and signs copies. • 5/7 at 7 P.M. Barnes & Noble, 1972 Broadway, at 66th St. (212-595-6859); free.

Jeffrey Lent
Acclaimed for his best-selling novel, *In the Fall*, Lent reads from his new book, *Lost Nation*. • 5/7 at 7:30 P.M. Barnes & Noble, 675 Sixth Ave., at 22nd St. (212-727-1227); free.

Howard Norman et al.
The Pynchon-blurbed author reads from his new novel, *The Haunting of L.*, with Chloe Hooper (*A Child's Book of True Crime*) on Sunday and with Bradford Mor-

Happening

Docu Drama

This should be the year you finally make it to the Museum of Television & Radio's **Television Documentary Festival**, running from May 1 through May 16. Whatever horrors the past year has spawned, it's also instilled a hunger for coverage—maybe even knowledge—of the world. Following suit, the third annual festival focuses largely on terrorism, Israel, and Afghanistan, from a retrospective of *Frontline* to *Inshallah: Diary of an Afghan Woman*, about humanitarian heroine Suraya Sadeed (pictured). In addition to the opening seminar, "To Testify or to Sanitize: Portraying 9/11," screenings are followed by discussions between the filmmakers and the audience. Book early for *Into the Forbidden Zone*, and see Sebastian Junger in action followed by Sebastian Junger in person. (See "Special Events.")

row (*Ariel's Crossing*) the next day. • With Hooper: 5/5 at 7 P.M. KGB, 85 E. 4th St. (212-505-3360); free. With Morrow: Three Lives & Company, 154 W. 10th St. (212-741-2069); free.

Special Events

Tours

Cobble Hill Walk and Brunch
Brooklyn Heights' hipper, looser cousin now focuses on Smith Street's bars, restaurants, and boutiques, and that's where you can wind up the tour with an optional brunch. • 5/4 at 9:30 A.M. Meet at the corner of Atlantic Ave. and Court St. (718-230-2780); $12.

Gramercy Park Day Tour
On the one day of the year on which Gramercy Park is open to the public, tour the park itself and environs like the Player's Club and Teddy Roosevelt's birthplace. • 5/4 at 10 A.M., 11:45 A.M., and 1:30 P.M. Call 212-465-3331 for reservations and meeting place; $12.

Private Homes in Fort Greene
Howard Pitsch, the chair of the Fort Greene Association, leads an open-house tour of the historic district (settled in the early seventeenth century) and its glorious old architecture. • 5/5, 10 A.M. to 5 P.M. Call 212-415-5500 for reservations and meeting place; $30.

Literary Fifth Avenue
A stroll from 59th to 81st Streets—led by Bill Morgan, author of *The Literary Landmarks of New York*—explores favorite haunts of Fitzgerald, Hemingway, and others as well as the fictional stomping grounds of Holden Caulfield and Eloise. • 5/5 at 2 P.M. Call 212-415-5500 for reservations and meeting place; $30 including signed book.

Benefits

Bachelor and Bachelorette Auction
Proceeds from this auction of dates with available hotties go to the Leukemia & Lymphoma Society. • 5/2, cocktails 6:30 P.M., auction 7:30 P.M. Pressure, 110 University Pl. (212-448-9206, ext. 30); $65.

"Midnight in Monte Carlo"
The annual gambling gala—with a full stable of casino games—benefits Memorial Sloan-Kettering Cancer Center, and also features an auction, dinner, and dancing. • 5/2, cocktails at 7 P.M., dinner 8 P.M., gambling 10 P.M. The Metropolitan Club, 1 E. 60th St. (212-639-7975); $125 to $375.

SculptureCenter Spring Benefit
An annual cocktail party and exhibition preview doubles as a grab-bag raffle of contemporary art. • 5/3, cocktails 5 P.M., drawing 7 P.M. Deitch Projects, 76 Grand St. (718-361-1750); $350.

Wedding Party Fund-Raiser
Proceeds from an evening of wine, music, and food go toward the Wedding Party 2002, a same-sex marriage ceremony on the morning of the Gay Pride Parade, June 30. • 5/5 at 6 P.M. Velvet Restaurant, 223 Mulberry St. (www.theweddingparty.org); $40 advance, $50 at the door.

City Center Spring Gala
The theater company's annual party includes a benefit performance of the musical comedy *The Pajama Game*, with cocktails, dinner, and a postshow cast party. • 5/6, cocktails 6 P.M., show 8 P.M., party 10:30 P.M. City Center, W. 55th St. (212-247-0430, ext. 202); $100 to $1,250.

Events

Television Documentary Festival
The third annual festival focuses on Israel and terrorism, along with the second annual youth documentary showcase. See box. • 5/1 to 5/16. Museum of Television & Radio, 25 W. 52nd St. (212-621-6800); $10 each, $24 for three.

Atlantic Antic Festival
Brooklyn's largest street festival boasts Atlantic Avenue's Arab-American markets, famous antiques row, and hip new boutiques popping up in between. • 5/4, 10 A.M. to 6 P.M. Atlantic Ave. bet. Hicks and Bond Sts., Brooklyn; free.

BMA First Saturday
The monthly open-house—free admission plus music, talks, movies, and dancing—really gets going this time of year. This one coincides with the Brooklyn International Film Festival. • 5/5, 5 to 11 P.M. Brooklyn Museum of Art, 200 Eastern Pkwy., Brooklyn (718-638-5000); free.

Sports

USA Tennis Rock & Rally
Daisy Fuentes and others help kick off National Tennis Month. Test your forehand with fancy machines or work on your serve with the likes of Billy Jean King, James Blake, and hot-tempered hottie Andy Roddick. • 5/1, 11 A.M. to 2 P.M. Rockefeller Center (www.usta.com); free.

Revlon Run/Walk for Women
Among the 50,000 5K travelers raising money for women's cancer research will be Renée Zellweger, Barbara Walters, and former V.J. Karen Duffy. • 5/4 at 8:15 A.M. Times Square, 42nd and Broadway (212-379-3199); $25.

25th Annual Bike New York
Only certifiable psychotics would voluntarily immerse themselves in this sea of 30,000 people. But if you must, here are some tips: The actual start line is 30 blocks north of the official start line in Battery Park; anyone wearing a dress or costume doesn't know how to steer; and the streets of Brooklyn feel like they haven't been paved since horse-and-buggy days. • 5/5 at 8 P.M. Battery Park (212-932-BIKE); $50.

Solutions to last week's puzzles

■	C	A	N	A	R	D	■	K	N	I	G	H	T	■
■	E	■	A	■	E	■	D	■	O	■	O	■	E	■
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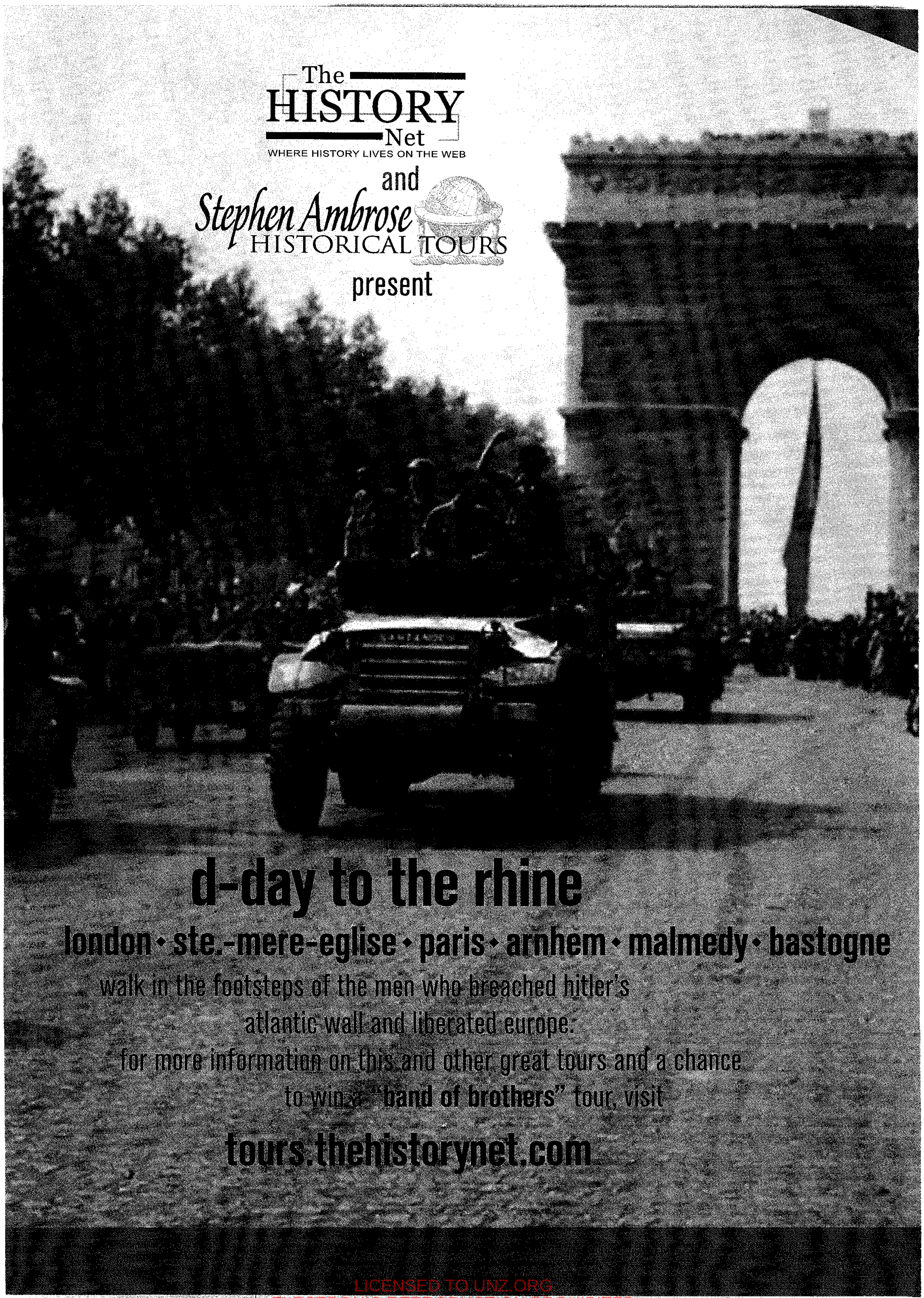

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Children's Events

Bend Me, Shape Me
Learn all about sculpting. (See box.) Preregistration suggested. • 5/5 at 3 P.M.; Morgan Library, 29 E. 36th St. (212-590-0331 or www.morganlibrary.org); $10 for one grown-up with one child.

A Fair Spring
A spring fair with a rain date? Works for us. The Columbia Greenhouse Nursery School holds its annual fair this Saturday, which includes such fun stuff as a moonwalk, dragon slide, carousel, pony rides, and the all-important petting zoo. Parents can rummage through the rummage sale, take chances on a raffle, and munch on barbecue and other homemade treats. • 5/4 from 11 A.M. to 3 P.M., rain date 5/5; Columbia Greenhouse Nursery School, 116th St. between Amsterdam Ave. and Morningside Dr. (212-666-4796); free.

Leaping Onto Screen
Where others may walk, Angelina Ballerina twirls. The diminutive mouse makes her television debut on PBS with a weekly animated series, featuring the voices of Judi Dench and her daughter Finty Williams. Author Katharine Holabird does a live reading on 5/4 at 11 A.M. at FAO Schwarz in Manhattan and 5/5 at 2 P.M. at Zany Brainy, Roosevelt Field, Long Island. • Sundays, premiering 5/5 at 9 A.M. on WNET.

Dogs on the Catwalk
Dressed in floral Capris and rainbow cardigans, kids, moms, and their dogs will strut their stuff on the runway of the Plaza Hotel. The fashion show, featuring the current Oilily collection, is sponsored by the Young Plaza Ambassadors program, which teaches etiquette to children for various life situations. Refreshments are included. Kids will be able to try on clothing and place orders. Reservations are recommended. • 5/5 at 3 P.M.; Plaza Hotel, Rose Room, Fifth Ave. and 59th St. (212-546-5495); $25 for two, $35 for three, $40 for four.

Follow That Star
Cervantes's most famous tale is brought to life as the characters become puppets in the *Crazy Adventures of Don Quixote*. Kids will get to know Sancho Panza, Dulcinea, and the colorful world where anything seems possible. From Los Kabayitos Puppet & Children's Theatre. • Saturdays 5/4–5/25, English version at 1 P.M., Spanish at 3 P.M.; Clemente Soto Velez Cultural Center, 107 Suffolk St., second fl. (212-260-4080, ext. 14); $10.50 for grown-ups, $8.50 for kids.

Spiritual Uprising
In *These Are My Canyons*, American Indian and musician Franc Menusan weaves a tapestry of contemporary stories about Native life in New York. He'll play traditional drums and a 1,000-year-old bone flute. Recommended for 6 and older. • 5/5 at 3 P.M.; Provincetown Playhouse, 133 MacDougal St. (212-998-5867); free.

Don't Try This at Home
The daredevil jugglers of Shanghai Acrobatic Theatre take to the stage to show off their insanity, such as balancing enormous objects on their heads, building a tower of performers all riding one bicycle, and other nimble wizardry. • 5/5 at 2 P.M.; Colden Center for the Performing Arts at Queens College, bet. exits 23 and 24 of the eastbound service road of the Long Island Expressway, Flushing (212-793-8080 or www.coldencenter.org); $11, free parking available.

Rockin' Honeys
Harry Belafonte calls Sweet Honey in the Rock "the keeper of the flame." We just call them fabulous. This Grammy Award–winning a cappella group of African-American women is fun, uplifting, and both child- and parent-entertaining. • 5/5 at 3 P.M.; Tilles Center for the Performing Arts, Long Island University, C.W. Post Campus, Brookville, Long Island (516-299-3100 or www.tillescenter.org); $22–$40.

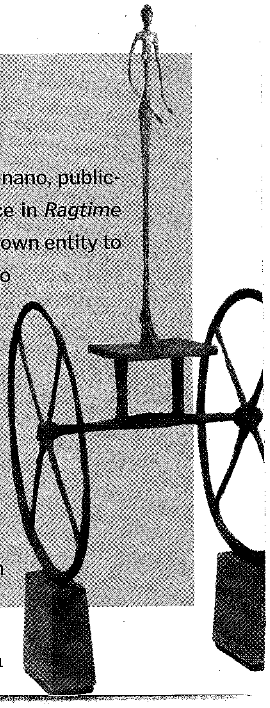
Play Ball
Cooperstown uptown! The famous upstate Baseball Hall of Fame brings some 500 treasures to the American Museum of Natural History. Memorabilia includes record-breaking bats used by Babe Ruth and Mark McGwire, Jackie Robinson's Brooklyn Dodgers jersey, and FDR's WWII morale-boosting letter calling for a continuation of the sport. • Through 8/18; American Museum of Natural History, Central Park West and 79th St. (212-769-5200 or www.amnh.org); $15 grown-ups, $11 students and seniors, $9 kids 12 and younger.

Monster Ink
In *The Perfect Monster*, Sybil feels invisible at school and channels her energies into creating monsters in her laboratory. When the ideal monster emerges, the story takes some fun twists and turns. From Tada Youth Theater. • Through 5/5; Tada Theater, 120 W. 28th St. (212-627-1732, ext. 60, or www.tadatheater.com); $15 for grown-ups, $6 for kids 15 and younger.

Happenings

Molding Young Minds

"I still get calls asking where the return desk is," says Yvette Mugnano, public-programs manager at the Morgan Library. Despite its prominence in *Ragtime* and its widely attended exhibits, the Morgan still remains an unknown entity to many. Even the family programs "were a secret and took a while to build momentum," adds Mugnano. That said, this Sunday's workshop, **Let Your Fingers Do the Sculpting**, includes a kid-level intro to the subject, a look at *Aluminum Leaves, Red Post* by Alexander Calder and Giacometti's *Chariot* (pictured), and a hands-on session in which participants will be given wire and clay to do their own thing. At the end of the class, artistic instructor Jorge Valcarcel will encourage families to take a look at the current exhibit *Pierre Matisse and His Artists* to gather a further understanding of sculpture. Expect requests for Play-Doh on the way home. (See "Children's Events.") S.A.



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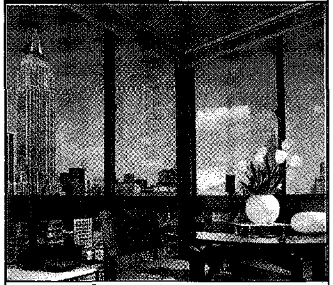

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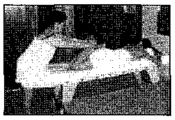

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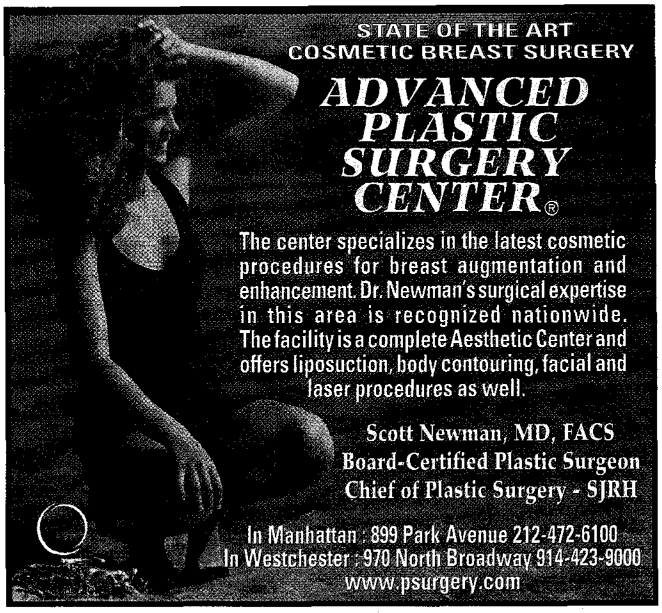

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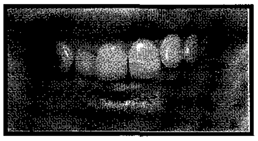

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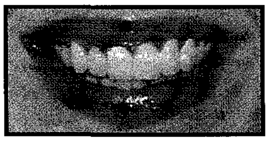

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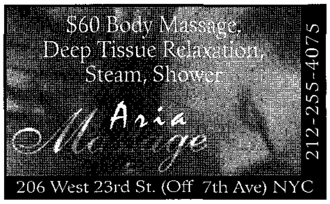

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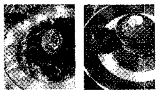

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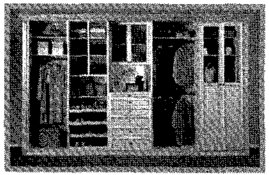

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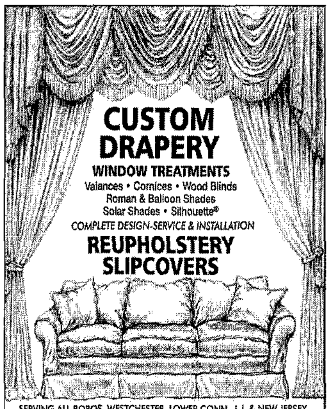

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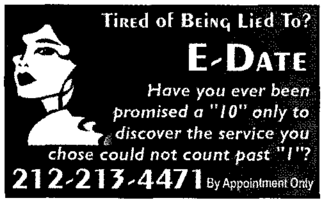

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6
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7
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9:00 pm
13
Blue Man Group
8:00 pm
Bowling & Bars
9:00 pm
14
White Water Rafting
9:00 am
Brooklyn Museum
12:00 pm
Guided Hiking
2:00 pm
Workshop
20
Ski Trip Weekend
6:30 pm
21
Metropolitan Museum
3:00 pm
Bourbon Tasting
8:00 pm
27
Salsa Dance Workshop
8:15 pm
28
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Soul Mate Wanted—White male, 64, affectionate, artistic, good-looking, seeks woman, 40 plus, to share a loving and lasting relationship. Enjoys movies, art, music, theater. Photo. 2309 ✉☎

A Beautiful Brunette—Elegant yet down-to-earth, city/country type. Humor and creativity, spice with passion, seeks sweet, smart guy, 35-50, for long-term relationship. 2282 ✉☎

Glam Brit—Seeks Jewish man, 62-breathing, for fun and good times. 2327 ✉☎

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Beautiful, Effervescent—5'6", 125 lbs, gym-fit strawberry-blond - intelligent, centered, emotionally secure, successful, divorced Manhattanite. Very witty, very kind, very ready to meet the right man. Please be sincere, 5'8" or taller, fun-to-be-with, cultured and between 52-65. Note/photo/phone. 2321 ✉☎

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Handsome—Jewish professional, 51, wit diverse interests and good character, seeking attractive, slim woman, 43-47, for goo time and long-term relationship. Photo note. agf483@optonline.net 2330✉☎

Pretty, Warm, Loving—Happy, accomplished Jewish professional, very youthful active 55, 5'6", fit, fun, full of life an *love, kind, sensitive, communicative an* evolved, seeks fine-valued, accomplishe Jewish soul mate to share love, laughter family and friends. Note/photo - delighte to exchange. 2324 ✉☎

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Handsome Italian Professional—41-year old, 5'9", 185 lbs, athletic - speak, read write and cook Italian - sweet, fun, loving affectionate, loyal guy...looking for my bes friend and soul mate to commit to. Seekin petite, 30-36, attractive, caring lady fo a lifetime of love and happiness. Note photo/phone. 2271✉☎

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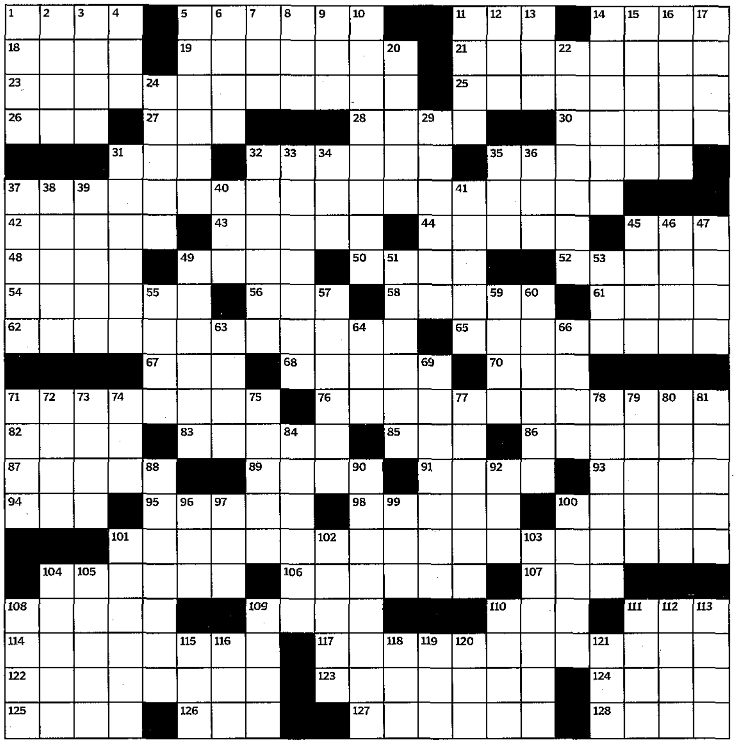
'Business Misunderstanding'

'Cue' Crossword by Maura B. Jacobson



ACROSS

1 Filly's brother
5 Capital of Eritrea
11 Sight a gun
14 WW II Eur. battle town
18 Dust Bowl refugee of the '30s
19 Possible bridge bid
21 Time out
23 Carpenter's assets?
25 Roadies?
26 Research rm.
27 That: Sp.
28 Stand up
30 Wild Australian dog
31 Gone by
32 Shining
35 On —— (carousing)
37 Computer vocal from Snead?
42 Shoelace annoyances
43 Lake of northern Russia
44 Depict onstage
45 Biblical refuge
48 Poker prerequisite
49 —— *fixe*
50 Scottish negatives
52 It's a wrap
54 Petrol units
56 Suppositions
58 Office scribe
61 Napa Valley growth
62 Shakespearean souvenirs?
65 Norma of the silents
67 Rowboat equipment
68 Line from a song
70 Approved vitamin amt.
71 High-pressure salesmanship
76 Cowardly boxer?
82 Length times width
83 Dog-walker's need
85 Numero of coins in the fountain
86 One of the Plummers
87 Chowder ingredients
89 Part of a flight
91 Do light housework
93 Enlist again, to a G.I.
94 Keystone komic
95 Fans do it
98 Alex Haley saga
100 "La —— Vita"
101 Cuban government cars?
104 Olympic games
106 College in Poughkeepsie
107 Ethiopian title
108 Chateaubriand novel
109 Criminal, in P.D. slang
110 Countless ages
111 Flurry of excitement
114 Mexican phone company?
117 Stillers' business?
122 Galosh
123 Musical "sweet potato"
124 Wallet smallies
125 Shambles
126 Health retreat
127 Of an ancient Egyptian city
128 Celsius freezing point

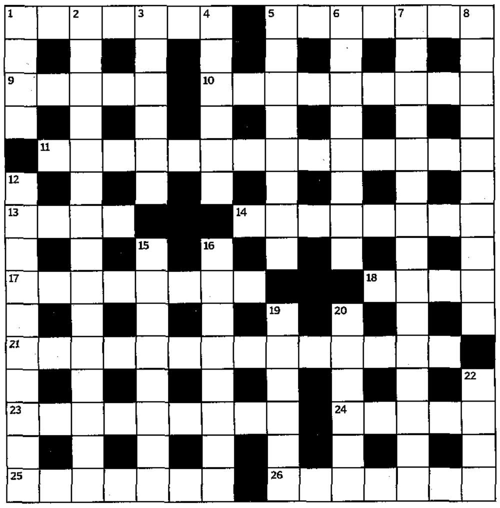
DOWN

1 Anthracite
2 Gumbo veggie
3 Branch
4 Afternoon social
5 TV's "Sanford ——"
6 Trendy Manhattan district
7 N.Y. transit org.
8 Provide weapons
9 Daiquiri liquor
10 Type of meal plan
11 Cannes cleric
12 Author Levin
13 R&B's Boyz II ——
14 Dry-cleaners' concerns
15 Inanimate object
16 Protruding shelf
17 Approximately
20 Write in block letters
22 Druggies
24 Hot wine drink
29 Avenue intersector
31 Rearward, at sea
32 Virgil opus
33 Jubilant
34 Between hip and foot
35 Alicia of "Falcon Crest"
36 Pen name
37 "Lilies of the Field" actress Lilia
38 Yearly celebrated event: abbr.
39 Slogan
40 Word on all U.S. coins
41 Start of an attack
45 Droughty
46 Phoned
47 Proposer's prop
49 Troubled Mideast land
51 Aid
53 Film "Contessa"
55 Poetry of a culture
57 Harvesting implement
59 Certain undercover cop
60 Passé
63 Shield border
64 Attempt
66 Mutilate
69 Spanish city noted for leatherwork
71 Inferior writer
72 Younger Guthrie
73 Gather the crop
74 Keep back the current
75 Surgeon's beam
77 Without gender
78 Locust-tree pods
79 Toll solemnly
80 Bring forth from data
81 Backs of necks
84 Made great efforts
88 Beetle amulets
90 Likely customer
92 Former abbr. in Moscow
96 D.D.E.'s predecessor
97 Martians and such
99 Light-switch positions
100 A Sawyer
101 Uses crayons
102 Prefix for hydrate
103 Horse or war of legend
104 Barrel part
105 Walks the floor
108 Power source
109 Bargain in the courtroom
110 Pulitzer-winner Ferber
111 "Rule, Britannia" composer
112 Henna user
113 —— buco
115 Questioning sounds
116 Cut off the excess
118 Opposite of yeah
119 "We —— Family"
120 Beak
121 Peri Gilpin's "Frasier" role

The 'Guardian' Crossword Set by Mercury

ACROSS

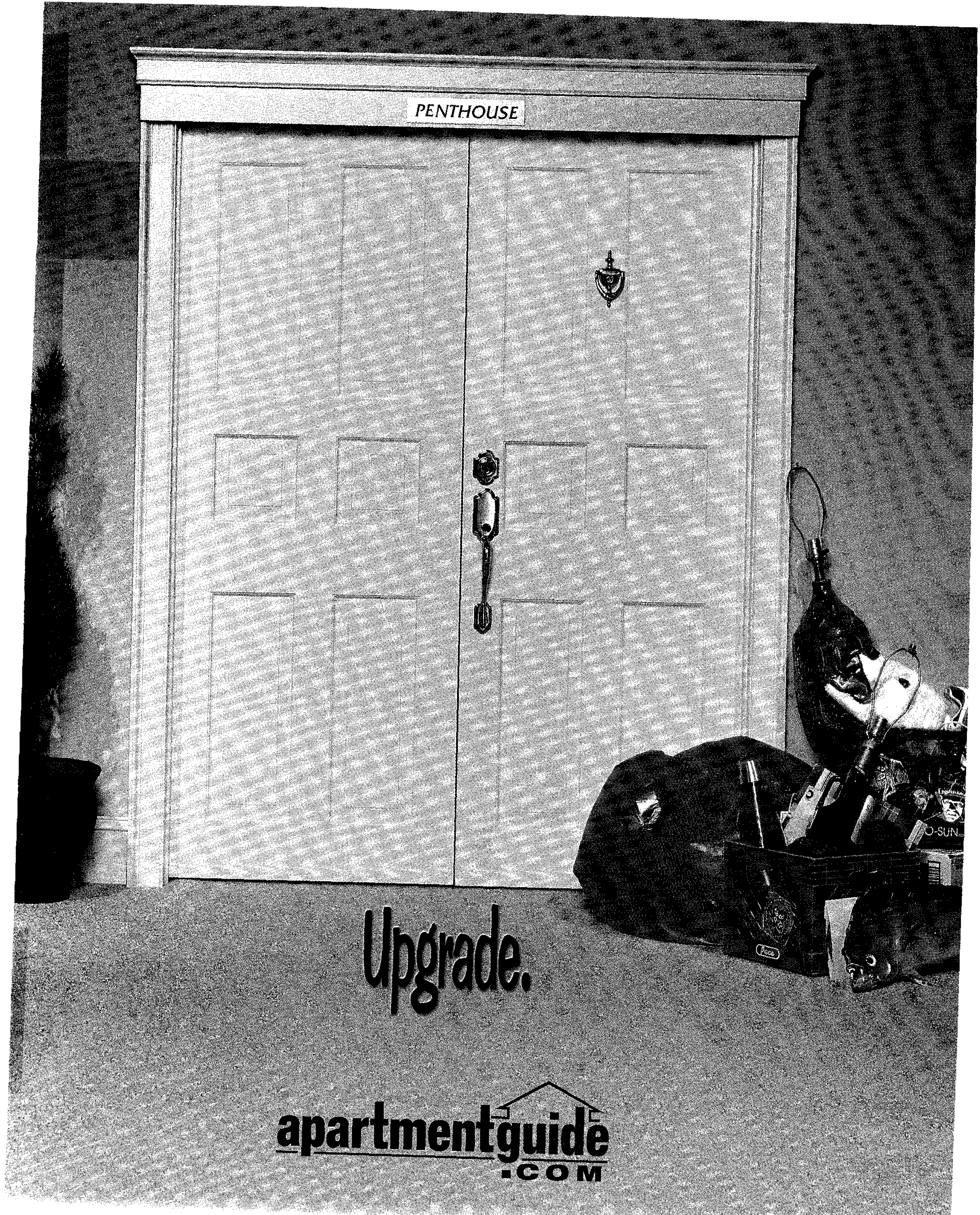
1 Gasp about hospital order with vision! (7)
5 Corrupt South African plot rejected by journalist. (7)
9 Present given away by Elizabeth. (5)
10 Dreadful actors—but not the first men on board. (9)
11 One quits digressing to beat an interrogator. (8,6)
13 Exhausted person died earlier. (4)
14 Garage employee caught changing chain after me. (8)
17 Looking angry about form being modified. (8)
18 Bill gets there after forgetting the port! (4)
21 Silly clot is a comrade and a party member. (6,8)
23 They're responsible for some of life's ups and downs. (9)
24 Man, therefore, reverses vehicle. (5)
25 On disc 'Y' the speaker describes some old mowers. (7)
26 Obsolete old copper is second-hand. (7)



DOWN

1 Poke stick under piano. (4)
2 Whisking clean suit off—yet they can afford it! (8,7)
3 *This is not a skin problem you need to beat.* (6)
4 Capital nuts, free! (6)
5 Contract telephoned in is crazy! (8)
6 Having to support a cold man's a pain! (8)
7 Catching persons out, they're unpredictable yet fair. (8,7)
8 Confused cast tried dancing before dinner started. (10)
12 Standing up after talk, spot those who got the post? (10)
15 Caught with Al and Jack going to wood for fruit. (8)
16 We'd stand over falls for a little moisture. (8)
19 Tickled by exercise a medical man brought out. (6)
20 Description of about half of all crossword clues? (6)
22 Dry and clear after midday. (4)

SOLUTIONS TO LAST WEEK'S PUZZLES APPEAR ON PAGE 109; FOR A PEEK AT THIS WEEK'S ANSWERS, VISIT NYMETRO.COM/NYM/PUZZLE.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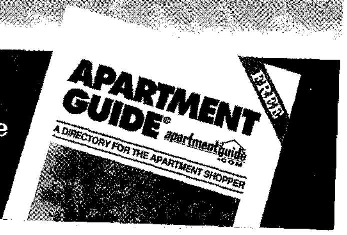
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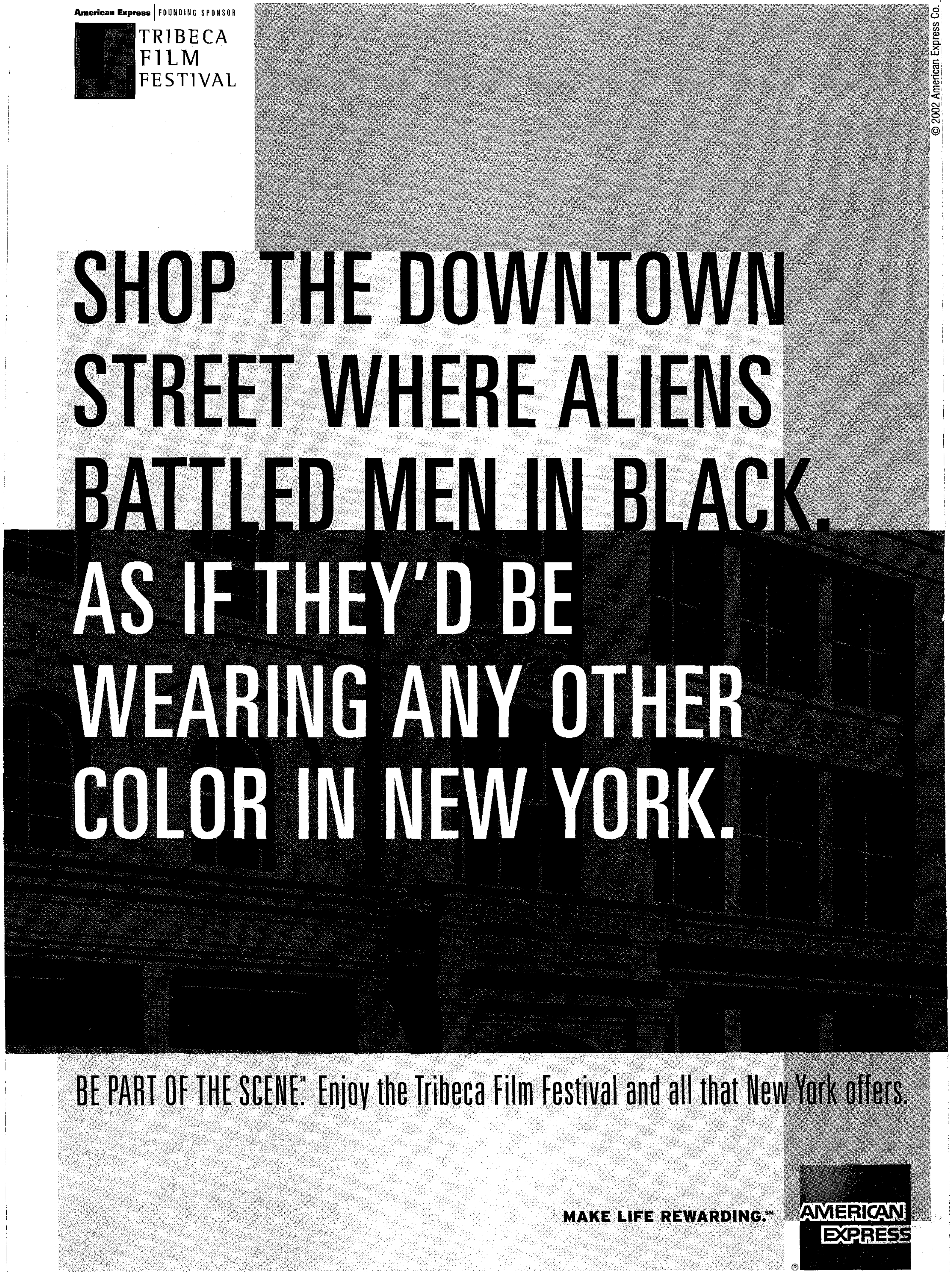American Express | FOUNDING SPONSOR

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